

MODERN

Modern
Tests
Konica T4!



PHOTOGRAPHY

Interesting
Twists to
Hand Colored
Photographs

Can You Buy
A Good 35mm
SLR for
\$175 or Less?

Will Your Color
Prints Fade?
How Can You
Prevent It?



PENTAX SYSTEM 10. THE FIRST 110 SLR AS PRECISE AS A FINE WATCH AND ALMOST AS SMALL.

Breakthrough developments are nothing new at Pentax. We practically invented the look of today's 35mm SLR, through such major innovations as the built-in pentaprism combined with the instant-return mirror, TTL (through-the-lens) metering, automatic electronic exposure, and Super-Multi-Coated lenses. In the evolution of the 35mm SLR, other companies usually follow where Pentax leads.

So it's no surprise that the newest breakthrough in SLRs comes from Pentax.

What is a surprise is that this new SLR is not a 35mm. It's the Pentax System 10. The world's first 110 SLR with interchangeable lenses, auto-winder, auto-flash, and completely-automatic programmed electronic exposure. In other words, it's the first entire SLR

system to ever appear in the compact, cartridge-loading, 110 format—complete with many of the features that are now just beginning to appear in the latest 35mm SLRs.

But that's not all. System 10 is by far the smallest and lightest SLR ever made. It measures just 2-1/5" x 3-9/10" x 1-4/5" with the standard lens. It weighs a mere 5.6 ounces. It will fit in the same area of your gadget bag where you would normally fit just one zoom lens. Or it will fit easily in your shirt pocket. And, as you'd expect, it's built with the same ruggedness and precision engineering that has made Pentax the world's largest seller of 35mm SLRs. Again, we expect to be imitated.

A NEW ERA IN 110 PHOTOGRAPHY

In the past, 110 negative images have been considered too small and grainy to be

enlarged with the kind of clarity demanded by today's photographers. But with the latest advances in 110 film resolution and Pentax lens technology, the way was cleared for a new kind of camera.

System 10 is that camera. The three, presently-available Pentax 110 lenses have been designed to optimize the potential of 110 films. System 10 lenses are so fine and so precise, that they can render a proper, razor-sharp image on the 110 negative itself. As you can see from the unretouched enlargement, our lenses are fully capable of producing color images of outstanding quality. Not just at 8"x10", but at 11"x14" also. In terms of image quality, System 10 is the first 110 camera that can honestly be favorably compared to a 35mm SLR.



PENTAX
SYSTEM 10



Unretouched enlargement from slide in lower left corner,
taken with Pentax Auto 110 camera with System 10 50mm Telephoto lens.

THE WORLD'S ONLY TOTAL-SYSTEM 110 SLR.

WITH INTERCHANGEABLE LENSES,
AUTO-WINDER, AUTO-FLASH AND PROGRAMMED AUTOMATIC EXPOSURE.



Camera shown 75% of actual size.

PROGRAMMED AUTO EXPOSURE

System 10's automatic exposure system is truly a wonder. Both aperture setting and shutter speed are programmed by the camera in accordance with the lighting conditions. By ingeniously combining the shutter with the aperture blades, Pentax engineers have created an exposure system that's amazingly sensitive and accurate, yet incredibly simple to use. System 10 even employs Silicon Photo Diodes, as opposed to the old, slow-responding CdS cells.

Shutter speeds vary from 1 sec. to 1/750 sec., while EVs range from 3 to 17 (ASA 100 with Pentax 110 24mm f/2.8 standard lens). Apertures range from f/2.8 to f/13.5

groups, and it's the equivalent of a normal 50mm lens in the 35mm format. Also available are a wide-angle 18mm f/2.8 lens, perfect for scenics or interiors, with 6 elements in 6 groups (35mm equivalent: 35mm), and a moderate telephoto 50mm f/2.8 lens, perfect for portraits and candid, with 5 elements in 5 groups (35mm equivalent: 100mm).

All lenses are bayonet-mount, so changing them is literally a snap.

A variety of close-up lens attachments are also



18mm wide-angle lens.



24mm standard lens.



50mm telephoto lens. available, so you can take terrific macro shots of stamps, coins, or anything small.



synchronizes the shutter speed and aperture of the camera. It provides over 250 auto exposures (from 2.6' to 15'), all with just two 1.5V AA Alkaline batteries.

ACCESSORIES

Individual UV and skylight filters may be obtained for both standard and wide-angle lenses. Collapsible lens hoods, camera pouch, and eyepiece correction lenses as well as close up lenses are also available.

The System 10 combines the sophistication and versatility of a modern 35mm SLR with the compact ease of the 110 film format.



AN SLR VIEWFINDER

As unbelievable as it may sound, the image in the viewfinder of the System 10 rivals that of even the best 35mm SLRs, in terms of size, brightness, clarity and contrast.

Inside, you'll find a surprisingly large, split-image finder, surrounded by a matte glass field. You'll also see either a green or a yellow LED in the lower right corner. The green LED lights up when there's enough light for shooting at shutter speeds faster than 1/30 sec. If an exposure below that speed is required, the yellow LED lights up, meaning a tripod or flash is suggested to shoot your picture.

The split-image finder, the LEDs, and your subject are all you'll see in the viewfinder. No needles. No clutter. All you do is focus and shoot.



SUPERB LENSES

System 10 comes with a standard Pentax 24mm f/2.8 lens. It has 6 elements in 5

WINDER 110

The Pentax Micro Power Winder can fire off exposures at 1 fps. It's compact, light, very quiet. It even automatically advances your film to the



first frame. It's powered by two penlight AA batteries, which deliver over 1,200 exposures. And after the last exposure on the cartridge, no rewinding is necessary. Just pop out the cartridge and get it processed.



Catch the action with the Micro Power Winder.

PROGRAMMED FLASH

The Auto Flash AF 130 P threads and locks into a socket on top of the System 10. It's a "dedicated" flash which automatically

To the professional and the advanced amateur it's an excellent second camera that fits anywhere, and could even become your camera of choice.

To the world of photography, it's a major breakthrough. But then, that's no surprise. After all, it's made by Pentax.

Pentax System 10. (Available in limited quantities only, at select photographic stores.) For more information write: Pentax System 10, P.O. Box 2585, Littleton, Colorado 80161.

PENTAX®

SYSTEM 10

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THIS MONTH'S COVER Karen Truax went up against the wall to treat us to this hand colored fantasy from her "Paper Dolls and Wallflowers" series. She prefers outdoor natural light, so she slapped the wallpaper onto one side of her garage, positioned her model and snapped away in the open shade with a Pentax Spotmatic on a tripod, 20mm f/3.8 Vivitar lens, 1/60 sec. at f/8, Kodak Tri-X. For more hand colored work and to see how it's done, turn to page 84. © Karen Truax.

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NEW YORK: Howard Shaw, Advertising Director; L. J. Weinstein, Nat'l Adv. Mgr.; Robert J. Kinney, Eastern Adv. Mgr.; Larry Weiss, Adv. Prod. Mgr.; 130 East 59th St., New York, N.Y. 10022, Phone: (212) 826-8380 **MIDWEST:** William Gordon, Midwest Adv. Sales Mgr.; 190 N. State St., Rm. 632, Chicago, Ill. 60601, Phone: (312) 782-1173. **WEST COAST:** Andy Spanberger, Western Adv. Mgr.; Janet Endrijonas, Assoc. Western Adv. Mgr.; 2020 Avenue of the Stars, Suite 245, Century City, Calif. 90067, Phone: (213) 553-2000 Ext. 481, 482. **EUROPEAN:** Walter B. Rios, Escherheimer Landstrasse 69, Frankfurt Am Main, West Germany, Phone: (0611) 59 08 05. **JAPAN:** Shigeru Kobayashi, Japan Advertising Communications Inc., New Ginza Bldg. 3-13 Ginza 7-chome, Chuo-ku, Tokyo 104, Japan, Phone: (03) 571-8748.

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Postmaster: Send Form 3579 to MODERN PHOTOGRAPHY, 1 Picture Place, Marion, Ohio 43302.

Postal service identification number 587780. MODERN PHOTOGRAPHY is published monthly by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc., Warren B. Syer, president; Herbert Keppler, senior vice president; Photographic Publishing Division, Warren Tuohy, vice president; Finance, Leonard Levine, vice president; Advertising, Cathleen Aloisi, Director of Personnel; David Lee, Director of Circulation.

Second-class postage paid at New York, N.Y., and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Yearly subscription price is \$11.95 in U.S.A. and its possessions, Canada and all other countries, \$15.95. Single copies in U.S. and Canada, \$1.50. Feb. 1979, Vol. 43, No. 2.



Nikkor lenses,
in the



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These are the eyes of Nikon. Through them you can create images of beauty... drama... action... emotion... in endless variety. Magnificent images that are the supreme reward for your involvement in Nikon photography.

These are the lenses created by Nikon to fulfill the creative potential of your camera as no others can. For, each is designed to be an integral element in the chain that leads to the legendary Nikon image quality... the superlative sharpness and consistent color fidelity that make Nikkor lenses the standards of excellence.

You never need to compromise on this quality, no matter how you want to express your visions. There are nearly sixty Nikkors, from 6mm to 2000mm focal length, to help you do it in an infinite number of ways.

To assure their consistent superiority, Nikon begins with its own optical glass, precision ground and polished to near-perfection. Designs them with the ingenuity and technology that created such advances as "floating elements" to improve the performance of wide angle lenses... ED glass, to make telephoto lenses sharper than ever before possible... internal focusing, for speedier handling and reduced size. And enhances them with multi-layer Nikon Integrated Coating, itself another Nikon innovation.

But, all this is not enough unless it is matched by the highest degree of mechanical precision... the standard to which every Nikkor lens is engineered. Every Nikkor diaphragm stops down accurately to any selected aperture, even in high-speed motor drive operation. Every focusing system retains its silken smoothness through years of professional use. And, every Nikkor mates precisely with your camera's lens mount and automatic controls, even after being attached and removed thousands of times.

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See the vast selection of Nikkor lenses at your Nikon dealer (you'll find him in the Yellow Pages). Ask him also about the traveling Nikon School. Or, write to Nikon Inc., Department N-42, Garden City, New York 11530. Subsidiary of Ehrenreich Photo-Optical Industries, Inc. (In Canada: Nikon Div., Anglophoto Ltd., P.Q.)

vital elements Confidence of Nikon

letters to the editor

Which is what

The test summary comments in "Keppler's SLR Notebook" comparing Nikon and Olympus (Nov. 1978, page 76) are grossly misleading and sure didn't do the Olympus stock any harm. I own four Nikon 35mm SLR cameras, three Nikkormats (two ELs and one FT3) and a Nikon F2AS. Lens for lens, body for body and dollar for dollar, there is *no way* an Olympus can match a Nikon!

In the first place, both are not average cameras or camera systems; they are designed for the pros. The film chosen (Kodachrome ASA 64, color slide film) is only one of 12 used by a professional botanist such as myself, and a poor choice at that.

If the price of something can be used as an index of its quality, and usually there is a strong correlation, then you used Nikon's bottom-line lenses in making your comparisons. You said, "We here at MODERN do our testing on an objective basis." You are comparing apples with oranges. Why not compare Nikon's "best" with Olympus' "best." Then see where you stand!

Logan, Utah

Michael A. Walsh

Oh come now, reader Walsh. Since when is the 105mm f/2.5 Nikkor a bottom-line lens? As a matter of fact, it's one of the best optics in this focal length. And the 50mm f/1.8 Nikkor is Nikon's best normal lens. True, the old 28mm f/3.5 Nikkor may be a so-so lens, but so is the Olympus version of same. We stand on our original statement. There are only apples here.

I absolutely agree with you that the sharpness of the pictures delivered from a camera concerns not only the lens, but also the focusing screen (i.e. acute focusing). I've been working with Canon, Minolta, Nikon and Pentax systems for last few years. Everytime I bring the Nikon to my eyes, I must admit it is the best viewfinder around (brightness, contrast, and sharpness) and allows me to focus acutely. The pictures, without any question, are the best in my files of slides and prints.

Brookings, S.D.

Victor Luk

The article brought to mind an incident that happened to me last spring while on vacation in San Diego, Calif. It concerns that age-old controversy—the

SLR vs the rangefinder camera—revived by a young fellow less than half my 49 years. I told him my good old rangefinder camera had served me well since I was his age, and that it would last me at least till he became my age.

He went on to say that my lens was not as good as his because mine was so old and not of the newest modern design. Maybe, just maybe, that might possibly have a grain of fact in it. There have been advances in lens design and in the materials and coating techniques that do improve the lens quality somewhat; but how much is that improvement really noticeable to an average person viewing a color slide made from the older camera or a new modern SLR?

Let me tell you, I cannot discern any difference between a slide made with my old Leica IIIF and its superb f/2 Summar, and a slide made with a camera like the Nikon F with its superb f/1.4 Nikkor that the young man had so proudly held under my nose.

I did not disparage or envy him his Nikon. I would have been deceiving myself and him had I done so. In my gadget bag I had my Nikon and Nikkormat and a Nikkor 50mm f/1.4 lens and a 70 to 210mm zoom. I've had them for several years and they are superb optically and mechanically, but they are not a reason for me to get rid of my good old trusty Leica simply because I cannot peer through its lens.

N. Providence, R.I. Frederick M. Danz

Who does the rest?

About that old Diana camera that was sent to Editor Julia Scully, with the instructions, "simply follow instructions, repack and send to such and such address." In that article ("Love That Mythical Diana," What's What, May 1978, p. 89) you stated you would explain the results to your readers! So far, I haven't heard a word about it. What's going on with the Ohio P.O. Box? Is it a true developing company or was a photo joke pulled on you? You've got my curiosity going. Could you please answer? Plantsville, Conn. Eric Steiner

The puzzle remains unsolved. A few months ago Editor Scully received a contact sheet of her Diana pictures along with a note of thanks but no explanation. Somebody out there in Ohio knows the score but isn't telling just yet.

Fed up wants stop down

I'm fed up with the sniveling troupe of

1978 Index Available

MODERN's 1978 index is available to those who send 40 cents and a stamped, legal-size, self-addressed envelope to Index Editor, Modern Photography, 130 East 59th St., New York, N.Y. 10022.

self-appointed "guardians of pure photography" who constantly feel the need to snap their shutters every time you attempt to explore the parameters of (my God!) modern photography—as you do in Currents. I'm fed up with the whimpering hoardes who are always revulsed by someone's (name anyone) technique or style and are compelled to threaten slashing off their subscription "if you ever publish anything like that again." I'm fed up with those dead-headed photomorphs who *demand* you drop advertising and double the size of articles or else they'll "go eat some worms."

Photography is what we do. And I love it all from Ansel Adams to Lucas Samaras—from autofocus to the shroud of Turin. I enjoy the far-flung varieties of photo expression available to me and I intend to avail myself of as many of these opportunities as I can. I refuse to snarl at anyone's attempt to move back the boundaries of the medium. I'm fed up with a frightened flock of turkeys who must gobble whenever a bird of another feather flies by.

Madison, Wisc.

Gary Knowles

The first movie-maker

I am sending along some information I have learned through the years regarding the man who really perfected motion pictures. He was a Virginian by the name of Armatt. Edison's original motion-picture camera was marred by excessive flickering. It was Armatt who showed Edison that by using a circular disc with an open space in it in the camera that the flickering could be eliminated. The old General Film Company and Edison refused to pay Armatt anything for his invention. Armatt sued General Film Company but died before the suit was settled. The Armatt family continued the suit, which was directed by a friend of mine in Washington, D.C., Seldon B. Daniels. The Supreme Court later ruled in Armatt's favor and the Armatts received from General Film Company between three and four million dollars. In encyclopedias Armatt's contribution is never mentioned.

Las Vegas, Nev.

Donlin Moore

James Johannes

It is with great sorrow that we report the death of James B. Johannes, instructor in photography at Milwaukee Area Technical College and a recent contributor to MODERN (see "RC vs. Paper Paper," April 1978, page 116).

Jim died of a heart attack Oct. 17, 1978 at age 55. He recently had completed a college-level educational TV series on photography, which he wrote, produced and appeared in. It now is being aired in Milwaukee and soon will be seen statewide. He will long be remembered for his generosity with his students and his ready wit.



There's never been a better time to buy those new Nikkor lenses you've planned on. Because, now Nikon will pay you a spectacular cash rebate ranging from \$25.00 to \$150.00 when you purchase any of these 32 most-wanted Nikkors from February 1 through April 30, 1978!

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1022	28mm f4 PC	\$50
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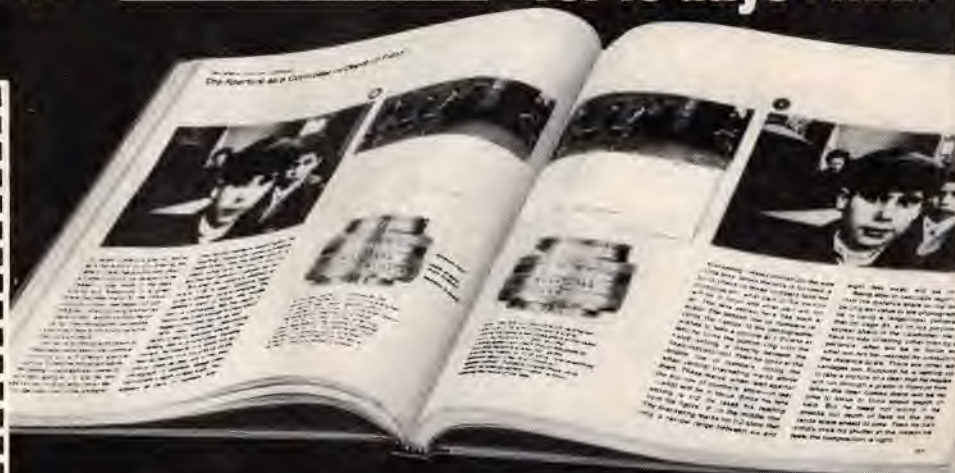
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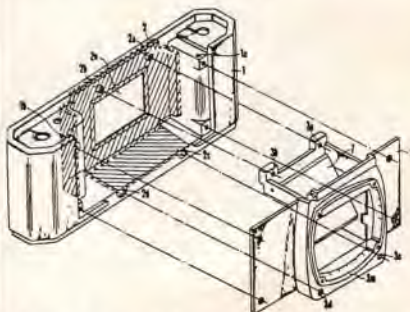
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behind the scenes

Canon gets U.S. patent on SLR bodies—Fuji scores with fastest color slide film plus unique "shutter shot counter."

Canon Camera Co. has recently been granted a U.S. patent (No. 4,067,032) on a new type of camera body in which an aluminum frame comprising the front plate and mirror box assembly is cast into an all-plastic film-holder section. (see illustration below). The new design is said to offer significant production economies over conventionally produced SLR bodies while maintaining mechanical rigidity, and assuring accurate lens-to-film-plane and lens-to-focusing-screen alignment.



Canon's patent drawing: "A camera body is molded out of plastic and a metal block (right) is incorporated into it as it is molded."

While other manufacturers have recently been developing similar metal-plus-plastic camera body concepts, Canon's broad patent apparently covers virtually any shape or configuration of their basic design, raising the possibility that rival makers will have to get permission from and/or pay royalties to Canon before going the plastic body route. The most interesting case is Minolta, which marketed a plastic body SLR (the XG-7) before Canon, but hasn't yet patented it here. Some industry insiders believe that Canon is thus likely to assert their patent rights on existing Minolta products, unless some compromise can be reached.

Big Fujica has "shutter odometer"

Fuji recently announced an improved version of the G690, a beefy, professional, 2 1/4 x 3 4 in. format, rangefinder roll-film camera affectionately known as Gulliver's Contax. The new model, not scheduled for the U.S. market, is dubbed the GW690, has a permanently mounted semi-wide-

Continued on page 162

MODERN PHOTOGRAPHY

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Color in your Darkroom

by Martin Hershenson

Are the days of Kodachrome, the Grand Old Man of slide films, numbered?



In the past few years there have been many rumors flying about the future of Kodachrome. If some of the pessimists were right there would be no Kodachrome on dealers shelves today. Others have forecast a slow but nonetheless eventual death for the grand old man of slide films. Let's take a look at the history of Kodachrome and see if we can come to some sort of logical decision about its future.

Kodachrome made its debut in 1935 as a 16mm motion picture film. In 1936 it was made available in sheet film sizes. Although the daylight film only had a rating of 10, and the Type A a rating of 6, it didn't pose too great a problem to the photographers of the day who produced many classic photographs on it. Some we saw recently still had highly saturated colors—one of the characteristics we have come to expect from it. We were amazed how well the film stood up to the ravages of time. More about that later.

Anyway, in 1946, Ektachrome E-1 sheet film was introduced and rapidly gained popularity because of its quick turnaround time (previous rush processing for Kodachrome involved a chartered plane to Rochester and back). About 1951, sheet Kodachromes were discontinued amidst the usual squeals of protest from impassioned users. Although the earlier Ektachrome sheet films couldn't match its sharpness, most of the differences dropped out in reproduction from the large-format originals anyway. Rumor has it that large-format Kodachrome exists today for microfilm and microfiche use in Kodak's microfilm division. And so the matter lies...

In 1962, Kodachrome II was introduced. It sported 2 films, an ASA 25 daylight and an ASA 40 Type A. The K12 process used with these films, had some interesting quirks unto itself. It was fairly stable as long as only one film type was

Continued on next page

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COLOR IN YOUR DARKROOM

Continued from previous page

being run. When the daylight and Type A stocks were mixed, the process went bananas. It took many hours of chemical analysis and manipulation to get it back on line. This was part of the reason that the current crop of Kodachrome films and the K-14 process were developed. Although process K-14 doesn't have the problems that K-12 had, quality control, nonetheless, is still no easy matter. The K-14 quality control manual is the size of a major city phone book. It involves procedures ranging from quantitative analysis to spectrophotometry. This is part of the reason that only a handful of labs do their own Kodachrome processing. On the other hand, E-6 is a relatively easy process to monitor and control compared to K-14. In addition, many of the constituents in K-14 are very expensive. Some of the color couplers cost over \$100 per kilo (2.2 lbs.). Although E-6 is no cheapie, it still doesn't have the same high chemical costs.

Color durability

One of Kodachrome's most redeeming qualities is its long-term keeping. If slides made on Kodachrome are stored in the dark, at 70°F or less, and the relative humidity is between fifteen and forty percent (normal room conditions for most of us), no perceptible dye fading is anticipated for a period of fifty years. But here comes technology to begin to challenge Kodachrome's supremacy. According to Kodak, if slides made on E-6 dupe film are also stored as described above, they are expected not to show any signs of deterioration for a period of 20 years. Logic dictates that the longevity of all the E-6 products will increase towards that of the dupe film. We can also expect, that as technology in emulsion making continues to advance by leaps and bounds, the longevity of E-6 will approach, and quite possibly surpass, that of Kodachrome.

Do we see E-6 posing a threat to Kodachrome in the foreseeable future? You bet we do. Let's compare some of the technical specifications of the fine grain king, Kodachrome 25, with some of the E-6 products. First let's look at their respective RMS values. RMS (Root Mean Square) values are determined by reading a sample of the film in question on a densitometer which has been calibrated to American National Standards Institute criteria. The readings then indicate the degree of graininess which can be expected when an illuminated sample of the film is viewed with a 12X magnifier. The higher the RMS number, the grainier the film.

Kodachrome 25 has an RMS value of 9 which puts it in an extremely fine grain category. Well certainly that comes as no

Continued on page 180

Vivitar Series 1

How the Vivitar Series 1[®] 24-48mm f3.8 Zoom Lens simplifies life for the serious photographer.



If you look through a professional photographer's camera bag, you'll find a clutch of wide angle lenses... sometimes more wide angle than telephoto. Why? Because with the extreme angle of coverage in wide angle optics, a difference of just a few millimeters is strikingly evident. The exact focal length is critical in those situations where a wide angle is required.

When a professional first uses the Vivitar Series 1 24-48mm zoom, there is an air of astonishment, then relief. Astonishment at the quality and variety of shots he has made with one lens, relief from that heavy camera bag.

Until now a 2:1 zoom ratio in a wide angle zoom lens was unheard of. The optical and mechanical complexities were just too overwhelming.

To solve these problems, the Vivitar Research and Development Team designed a system that incorporates two independent moving groups and a cammed iris which maintains a constant effective aperture setting throughout the zoom range.

The complex mechanical motion of the various elements is controlled by cams milled into sleeves. In order to achieve tolerances critical to thousandths of an inch, the cams had to be machined on specially-built numerically-controlled lathes.

Last of all, the production engineers designed a program which allows assembly at a cost a photographer can reasonably afford. The Series 1 24-48mm f3.8 wide angle zoom lens can replace your 24mm, 28mm, 35mm, and "normal" lens while providing greater freedom in wide angle composition.

Vivitar Series 1 Program.

In recent years the demands of space exploration and military applications have exploded the field of optical design. To handle these incredible problems required new sophistication in computer technology and manufacturing capabilities. The Vivitar Series 1 designers have applied this recent knowledge to a series of lenses capable of setting new standards in photographic optics.

Each Vivitar Series 1 lens represents a unique optical design. Among the Series 1 lenses there is one that is a derivative of space-borne astronomical tracking lenses, another that has been hailed as one of the sharpest lenses in all 35mm photography, and another that may be the world's only true flat-field zoom lens.

The Vivitar Series 1 Program calls for an entire system of lenses, each an example of advanced technology intended to offer features demonstrably superior to other lenses currently available.

Specifications: Focal Length: 24-48mm, Aperture Range: f3.8-f22, Construction: 10 Elements, 9 Groups, Angle of Acceptance: 84°-49°, Weight: 550g (19.4 oz.), Length: 74mm (2.9 in.), Diameter: 80mm (3.1 in.), Accessory Size: 77mm, Lens Coating: VMC (Vivitar Multicoating), Closest Focusing Distance from Film Plane: 60cm (2 ft.), Maximum Reproduction Ratio: 1:11, Zoom Ratio: 2:1, Focus/Zoom Control: 2 rings.

The Vivitar 24-48mm lens is manufactured to fit precisely most popular 35mm SLR cameras including Nikon, Canon, Minolta, Olympus, and Pentax.

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At Pentax, major breakthroughs are a matter of routine. In fact, the actual look of today's 35mm SLR is the direct result of Pentax photo-engineering.

Which makes the Pentax MX part of a long tradition of innovation.

We were first to mass-produce 35mm SLRs combining the pentaprism and instant-return mirror. We were first to use TTL (through-the-lens) light metering. We introduced the first Super-Multi-Coating for 35mm lenses. And we were first to offer automatic electronic exposure in a 35mm SLR.

So it's no coincidence that Pentax is first in total sales of 35mm SLRs worldwide.

And it's no surprise, that in the Pentax MX, we've built a totally reliable system camera with features and capabilities far beyond its price range.

The MX was built for pros by pros to be the smallest and lightest total-system 35mm SLR in the world. It's so light, you

can add either the 2-fps Winder MX or the 5-fps Motor Drive MX, and the whole system will still weigh less than other SLRs *without* a winder or a drive unit.

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you can work easily without having to move the camera away from your eye. And the solid-state LEDs are rugged. You can't jar them out of alignment, as you might with many matched needle systems.

GPDs—A BETTER WAY TO METER LIGHT

The light sensors in the MX are a major technological breakthrough in themselves, developed by Pentax in cooperation with Nippon Electric. They're called Gallium Arsenide Phosphide Photo Diodes, or GPDs. They react 1,000 times faster than CdS cells in low light situations, and they respond instantly to any radical light change, no matter how rapid. And yet, unlike SPD cells, GPDs are virtually immune to infrared light. In the future, you'll probably see GPDs in most other SLRs. At Pentax, we use them right now.



COMPACT LENSES

A lot of SLRs have been made smaller lately, but unfortunately, their lenses haven't. Pentax decided to design 18 ultra-thin, ultra-light M-series lenses for use on the MX. Of course, our regular Pentax lenses also fit the MX. So there are over 40 interchangeable Pentax lenses available, from 1,000mm telephoto to 17mm fisheye. All have the Pentax bayonet mount, which is becoming the standard of the industry. And all have Super-Multi-Coating, a process we invented and perfected.

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Loading the MX is a real treat. Our "Magic Needle" takeup



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Also, we make nine interchangeable focusing screens which can be changed in seconds.

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All in all, the Pentax MX is a formidable camera, the heart of a superb, sophisticated, professional system. It's the result of years of meticulous research and exhaustive testing. We wouldn't have it any other way. And we don't think you would either.

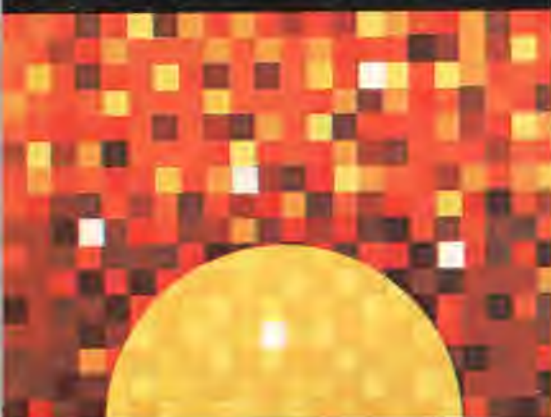
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Seeing Pictures



JULIA
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Critical thought has not kept pace with art photography's rapid growth. A recent meeting suggests why this is true.

Late last fall a panel of speakers got together at New York's New School for Social Research to discuss the Museum of Modern Art's controversial exhibition "Mirrors and Windows." The panel consisted of Will Faller, Editor of *Photograph Magazine*; Andy Grundberg, Picture Editor of *MODERN PHOTOGRAPHY*; Rosalind Krauss, Professor of Art History at Hunter College and Editor of *October Magazine*; Stuart Liebman, writer for the *Soho Weekly News* and teacher of film and photography at Queens College; and Gene Thornton, photography critic for the *New York Times*. Ben Fernandez, Chairman of the Photography Department of the New School, moderated.

There was standing room only in the lecture hall where the meeting took place—evidence, it would seem, of the intense interest generated by this major show presented by the most influential department of photography in the world and by the chance to hear the ideas and opinions of a select group of critics and writers.

The exhibition, a survey of approximately the past 20 years of photography, has set the world of serious photography on its ear. Everywhere that photographers get together arguments rage on the quality of the work included, the importance of what has been excluded, the bias of the selection, the ambiguity of the title. For that reason, a meeting of critics who might represent both historical and contemporary critical opinion and who might not be as personally biased as photographers, offers the possibility of both clarification of the exhibition's meaning and probing of crucial critical issues.

Continued on page 20



Who talks? Who listens? Panel of critics and writers, (above, left to right: Gene Thornton, Rosalind Krauss, Stuart Liebman, Will Faller, Andy Grundberg) invited to discuss "Mirrors and Windows" exhibition listen while audience members at N.Y.'s New School, top, voice complaints.

MODERN PHOTOGRAPHY

SOLIGOR LENS

REPORT

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Here's what the pros had to say:

Daniel Kramer, ASMP, internationally known photographer of people and places for national magazines and advertisers. His comments: "Photo sessions can run for hours, but great photographs often happen in a split second. I like my portraits to have a reality to them, and this 37-105mm Soligor lens covers an interesting range for me. It's versatile and handles

can start wide then zoom in tight for intensity. When time is precious or a mood is fleeting, a lens like this Soligor really comes in handy."

Klaus Lucka, leading international fashion photographer is seen on both editorial and advertising pages of national magazines. He calls the Soligor 37-105mm "a people lens." And also notes, "It gives my color shots good contrast and tones as well as clarity which is essential, of course. It's a perfect range allowing freedom to crop my shot through the viewfinder from the wider view with background into a half figure view without interrupting the mood of the shot or the model's spontaneous movements. I use Nikon equipment basically, but was asked to test this Soligor lens and was delighted with its smooth zoom movement and the color renditions."

Dan Rubin, award-winning sports photographer—member of the International Motor Press Association. He says the 37-105mm lens "is made to order for shooting the unexpected in photographing sports. I can shoot wide angle or zoom into good candid personality range—all from the same position. At 105mm I can spot the quarterback and then zoom to wide angle to capture the pass receiver as he comes at me. It's great for spontaneous shots of the benchwarmers and sideline action, too. I like the easy way the lens moves through the stages from wide angle to its full 105mm. The sharpness and contrast are good—essential qualities for the professional."



well. It enables me to work within various focal lengths and immediately vary my composition without distorting the situation and mood I have taken pains to create. When I want to include more of the environment or more than one person, I

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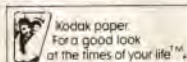
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SEEING PICTURES

Continued from page 18

As the evening turned out, however, such opportunities were missed and, if there were lessons to be learned, they had to do with understanding why photographic criticism remains in such a relatively undeveloped state. The panel members were allowed only to open the discussion before a misguided sense of democracy turned the evening into a random gripe session.

The opening remarks of the panelists raised issues which were tantalizing in their promise of an exploration of unconsidered areas about the show and about the directions of contemporary photography.

Behind-the-scenes motives

Rosalind Krauss, for example, suggested that the exhibition was, in effect, a defense of the museum's photographic collection. It was, she said, "an attempt to make critical justification of their collection decisions." Further, she went on to propose an intriguing explanation for at least one puzzling aspect of the show: "Szarkowski is involved in an internal struggle," she said, "where the boundary lines between art, conceptual or other, ... are collapsing and [he] is very interested in participating. He is interested in broadening the critical problem of what to do with this peripheral work. Therefore, one of the most interesting things is the non-photography people included in the show."

Her reference was to artists such as Robert Rauschenberg and Andy Warhol, whose presence in a show purported to be a photographic survey caused some grumblings and mutterings in the photographic community. The fact that the reason for their inclusion could lie in a struggle over drawing or eliminating lines between the arts points to fascinating considerations about the future blending of the various art media in which photography might no longer be considered as a separate discipline.

Another potentially valuable point was raised by Stuart Liebman. While he acknowledged that Szarkowski undertook a "thankless task," he nevertheless observed that the curator "failed to establish the critical standards to tell us how work in any particular mode was to be included." To which Krauss responded: "That's one responsibility that the criticism of photography has not accepted."

Again an important avenue for photographic criticism was suggested. The questions which immediately came to mind—"What are the responsibilities of the photographic critic and/or curator? How does lack of specified 'critical standards' confuse the understanding of this major statement about contempo-

Continued on page 174

MODERN PHOTOGRAPHY

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Amazing? Of course.

This delightfully compact 35mm Konica AF is the first automatic autofocus camera in the world. Sharp focus is automatically achieved through an instantaneous, automatic electronic/mechanical/optical system. Our automatic exposure system helps make perfect pictures, anytime, anywhere. Our high speed programmed shutter overcomes subject movement and possible camera motion.

AUTO EXPOSURE SYSTEM.

Once the ASA (film speed) is set, all exposures are automatic. The proven high speed Hexanon 38mm f2.8 lens is a 4-element optical glass color-corrected design for optimum sharpness. The programmed shutter starts at 1/250th to eliminate blur and sharpness loss due to subject or camera motion; automatically self-adjusts to 1/125th, or to 1/60th in dim-light situations.



HOW DOES THE AUTOFOCUS SYSTEM WORK?

That's the first question everyone will ask. And it's easy.

When you advance the film transport lever, you transport the film, cock the shutter (move the lens to its closest focus position) and charge the autofocus mechanism.

It has two mirrors, plus a prism and optical system that focuses the images onto a micro circuit IC sensor. The IC sensor has two panels, each with five rows of electronic contrast detectors that "see" the two images.

When you trip the shutter, the lens starts its movement from close to infinity; simultaneously the IC sensor compares the images from the fixed and moving mirrors. When a "match" is formed, electronically the sensor tells the lens to stop—at the correct point of focus!

AUTOMATIC FLASH.

A built-in "pop-up" electronic flash first sets the distance and then automatically sets the correct aperture at the instant the shutter is triggered.

Your friends will be thrilled with the excellent results from their Konica AF cameras; who knows, you may be so enthused, you'll buy one too. Then when a neighbor asks "how it works," don't tell him; show him.

KONICA CAMERA CO. Woodside, N.Y. 11377



Konica
AUTOFOCUS
AF





Romantic photography Confidence

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Here is an ideal instrument with which to express your creativity. Light, compact, beautifully balanced, yet professionally capable... and unmistakably Nikon. Your fingers find the logically placed, full-size controls almost instinctively, without fumbling. And, they respond with instant Nikon precision.

You enjoy total control of the creative process in the FM finder. Images snap into sharp focus on the famous Nikon K screen. Your shutter speed and AI-Nikkor lens aperture are displayed. And, always-bright LED indicators allow you to control exposure within $\pm 1/5$ th of an f-stop.

The FM provides true Nikon center-weighted metering using advanced dual gallium photo diodes. You can be confident of its exposure accuracy under virtually any lighting conditions, in vertical as well as horizontal compositions. If you prefer fully automatic metering, it's yours with the Nikon FE Auto Compact. The FE offers reliable, electronic automation with any reflex-viewing Nikkor lens, plus vital depth-of-field control. Exposure compensation within ± 2 EV, an ingenious exposure "Memory Lock," and interchangeability of finder screens are among its other, special features.

Human expressions change quickly... but not too quickly for the low-cost MD-11 motor drive that fits both the Nikon FM and FE. And, nearly sixty interchangeable Nikkor lenses allow you to explore all the infinite aspects of your personal photography. Each is designed specifically for use with your Nikon compact for consistently superior sharpness and color fidelity.

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photo- tronics by Jim Bailey

Is ring around the collar any good? Yes, when it's a flash-head around the collar of your lens.



If you've been reading MODERN for any length of time, you will be aware that we usually recommend that you hold your flash unit above and to the side of your camera for pleasing modeling and to avoid "red eye." But like all so-called "rules," this one can and should be broken in certain photographic circumstances.

Actually there are instances where you can practically place a flash right on the lens axis. You don't see too many of these rigs around unless you are a scientific photographer, but those funny looking things called *ring lights* are really mounted on a camera so that they encircle the lens and send their light in a beam that's perfectly aligned with the lens's line of sight.



Ring lights mount easily on the front of lens, make macro lighting a breeze.

Won't a flash like that almost invariably result in red eye when you take a shot of someone? You betcha! I took a group shot of about 40 folks and got at least 60 red eyes on most of the exposures. However, portraits are not what ring lights are really intended for.

If you ever get into writing or illustrating construction and repair manuals for publication, a ring light will come in mighty handy. And hobbyists from rock collectors to philatelists can put them to good advantage. Mention the words

Continued on page 26

MODERN PHOTOGRAPHY

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PHOTOTRONICS

Continued from page 24

"ring light" to the average photo enthusiast though and he'll probably say "Oh yeah! They're those shadowless donut-shaped lights, right?"



Dark halo around subject is ring light portrait's calling card. Red eye's also likely.

Not quite. All lights cast shadows but, because ring lights throw light into every corner of the scene, the results seem almost shadowless. They're really great for photographing subjects like the insides of radios or machinery where conventional lights would leave dark borders or confusing shadows which hide the information you're trying to show.

To use one, you'll need a step-up ring to adapt your lens to the flash, which usually has a Series 7 or 9 thread. Exposure is determined either from guide numbers or tables, or with a flash meter; it isn't any more critical than with regular flash equipment because the illumination provided by ring lights is inherently flat and low in contrast. You will have to be cautious of glare on flat shiny surfaces, but otherwise using ring lights is straightforward.

The units offered by Hershey and Spiratone are manually operated and have no photo sensors to control exposure. While the Ascor 1600 has a sensor, their literature recommends that you use their variable power module to set the light output when you are using the accessory ring light head.

A number of fashion photographers have put the ring light to work in photographing models and, while it doesn't usually flatter the ladies, such offbeat shots still occupy a lot of magazine space—in spite of (or maybe because of) an occasional red eye. It's easy to spot "people pictures" made with a ring light. There is usually a telltale dark halo surrounding the subjects. This halo is the shadow that these 'shadowless' lights characteristically produce. Of course, the halo (see photo above) can be eliminated by using a separate background light behind your main subject.

Continued on page 148

exposures. And if you shoot before the ready light is on, the AE-1 will make a correctly exposed image in the normal auto exposure mode.

The AE-1's automatic operation is enhanced even further by the operation of the optional Power Winder A—a simple auto winder that can shoot single frames or sequences as fast as 2fps at speeds above 1/60 sec. The reason that the Power Winder is so simple—read reliable—is that most of the brains for its operation are in the electronics of the camera.

If compact, automatic, state-of-the-art electronic performance at an almost incredible price is what you're looking for, you'll find it in the AE-1.

USING THE AT-1



If you remember when through-the-lens metering shook the photographic world, you'll love the AT-1. It's the classic through-the-lens match-needle metering camera with a twist. Because it shares the technology of the "A" Series of Canon SLR's, it has up-to-the-minute performance features that bring this traditional photographic format into the present with a bang.

In use it's almost as simple as the AE-1, with a bright viewfinder and fast, accurate needle centering. And it shares the "A" Series compactness, great handling and light weight. But what's really exciting about the AT-1 is its access to the great "A" Series of Canon accessories.

With the AT-1 you get to use the Power Winder A for singles or sequences and both Canon Speedlites, the 155A and 199A. On the AT-1, they set the speed automatically, you set the aperture. And the Databack A gives you date/data recording at the press of the shutter, interchanging with the camera back with a simple press of a button.



If match-needle metering is the way you like your photography—but you don't want to sacrifice modern performance—the AT-1 is just what you need.

THE WHOLE PICTURE

Of course, the Canon "A" System is part of something a lot bigger—the whole Canon system of SLR photography. In it you'll find



forty of the world's finest lenses. Everything from Fish Eye to Super-Telephoto. And everything in-between. Lenses that have set standards for sharpness, contrast and freedom from aberrations. As well as ruggedness and innovation. Plus a line of accessories for almost every conceivable photographic job under almost any kind of conditions.

Whatever you're planning to do in photography, whatever you've done, you'll see things differently through the Canon "A" System of cameras and accessories. It's truly a New Generation of photographic performance. See it soon at your local camera specialty dealer's.

Match-needle metering with
electronic flexibility.
Conventional photography redefined.



THE OFFICIAL
35MM CAMERA OF
THE 1980 OLYMPIC
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Canon AT-1

USING THE A-1



The new Canon A-1 is more than just the most advanced single-lens reflex camera in history. More than a technological curiosity. It's a system approach within a single camera. An unmatched vehicle for the solution of the most complex

photographic problems with a truly remarkable simplicity in almost any case. And the heart of the A-1 is its six-mode exposure flexibility. That puts an end forever to arguments about which exposure mode is best in an automatic SLR by simply giving you everything.



AT Dial
Aperture priority shows pre-set aperture.

Shutter Priority shows pre-set speed.

Shutter-priority automation lets you select the speed you want to freeze action, prevent camera motion or purposely blur for dramatic impact. The A-1 selects the proper aperture in milliseconds.

Aperture-priority automation gives you total control over depth-of-field or lets you pick the aperture you prefer best. The A-1's shutter adjusts steplessly to give perfect exposure in any light.

Programmed automation is the A-1's unique all-purpose automation mode. It's great for shooting from the hip, adjusting aperture and shutter *both* over the camera's entire sensitivity range. And in an unmanned application it will continue to give correct exposures even when the lens' maximum aperture has been reached by adjusting for the correct shutter speed.

Stopped-down aperture priority makes the A-1 a *truly* universal camera, giving aperture-priority automatic exposures with anything you can mount on the camera—telescopes, microscopes, pre-set lenses, bellows and extension tubes. Anything.

Flash automation with the A-1 is absolutely the simplest anywhere. With either the Speedlite 199A or 155A all you do is mount the unit and turn it on. When the ready light is on (shown in the viewfinder) your aperture *and* shutter speed are automatically correct. If you shoot before the flash recycles, the A-1 reverts to regular auto exposure.



Manual exposure is just what the name implies. You set aperture and shutter speed for studio flash, special jobs or unusual applications—if there are any you can find that the first five exposure modes won't cover.

But the A-1's spectacular exposure control is only the beginning. Inside, all information is handled in

Six-mode exposure control.
System versatility.
Newer electronics for wider applications.



THE OFFICIAL
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Canon A-1

digital form. Which means it handles a greater amount of information (that's why it has such exposure capability) as well as giving you a totally digital LED readout in the finder. A readout that's invisible until you turn it on and can even be shut off—while still letting the A-1 operate automatically. A readout that gives you a 7-LED display and tells you everything the A-1's doing. Changing every 1/2-second as the light changes. And varying in illumination intensity as the light varies. There's never been anything like it.

There's never been a camera that's handled like the A-1, either. All exposure functions can be controlled by the single AT dial, which locks to prevent errors. Different exposure modes are shown by symbol and color code, and only the appropriate scales are visible in each mode.

Exposure can be corrected as much as ± 2 stops in 1/2 stop increments and an exposure lock helps with really difficult lighting situations.

There's also a two-speed self timer, easy multiple exposures and a host of other control features that are a pure delight to use. With the new Motor Drive MA's smoothness and versatility (up to 5fps with Battery Pack MA) the A-1 is ready to handle any photographic challenge.

Whether you want to use the A-1 as a focus and shoot automatic SLR or explore the technological miracles it can perform, one thing is certain. You won't find anything like it anywhere for a long, long time.

USING THE AE-1



This is the one that started it all. A veritable flood of imitators. Yet the performance and cost efficiency that has made the AE-1 the *number one selling camera of its type* in

the world are still at work helping make it the most sought-after camera anywhere.

In your hands the AE-1 is a compact marvel of thoughtful engineering with the security and ease of shutter-priority automation. Most photographers agree that this type of automation is best for most photographers under most situations. The reason we could put it into the AE-1 comes down to foresight on the part of our FD lens designers. When you have the right lens mount, you don't have to build aperture-priority automation into your cameras. But that's another story.

The AE-1 is a model of direct, uncluttered photographic operation. Shutter speeds fall under your right index finger and apertures selected are clearly visible in the bright, easy-to-focus viewfinder. You can preview your exposure either with the shutter button or a special switch that falls under your left thumb. Just above this switch is a ± 1.5 stop exposure correction button that's just perfect for typical backlit situations.



Used with either the Speedlite 155A or new 199A, the AE-1 is *the* most automatic flash SLR ever. When the units' ready lights are on, your shutter speed is set to 1/60 sec. (no matter *what* the dial is actually set on) and your aperture is automatically set to the proper exposure for the distance range selected. All you do is mount the unit, switch it on and you're ready for perfect flash

The first computerized,
shutter-priority automatic SLR.
The last word in value.



THE OFFICIAL
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THE 1980 OLYMPIC
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Canon AE-1

A NEW GENERATION



1976, you could only guess at the spectacular world of electronic SLR photography to come. You could guess. But we knew.

Now there's the Canon "A" System of photography. A group

of cameras and accessories offering the most advanced, reliable and cost efficient performance available in photography today. With almost all major components of the system interchangeable

among the three cameras. And with all three cameras using the forty Canon FD lenses and hundreds of Canon SLR accessories that have justly earned their reputation for excellence.

The scope of the Canon "A" System is unbelievably dynamic, unmistakably superior. It's for whatever kind of photography you are doing now or plan to do in the future. And it deserves a long and careful look.



Distiback A

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Power Winder A



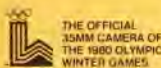
Motor Drive MA



Battery Pack MA



NiCd Pack MA



the well traveled camera by the editors

Want to get away from the genuine plastic Caribbean islands with their sweet little gifte shoppes and hordes of tourists? Have we a place for you!!!!

When I vacation in the Caribbean, I like to go native with a vengeance. Well, I don't really mean I take off my shoes and go barefoot *everywhere*, sell mangos in the local marketplace or do my laundry in nearby streams. What I do mean is I try to be a tourist without appearing as one, attempt to get to know the natives, be accepted as a person seriously interested in the local culture and not as an intruding gawker. I hope to come home feeling that U.S.-Island X relations are now that much better since I've been there and gone.

Some islands (which we ain't gonna mention here) are strictly no dice for such an approach. The chips are on the local shoulders and anyone from the mainland, be he/she black, white, brown, pink or yellow, is only safe and happy if sequestered in guarded American-style hotels.

Crime waves? Hardly a ripple

On Tortola, British Virgin Islands, police are really concerned that by October they had their third robbery to investigate since January. To them it's a real crime wave among the 9,000 Tortolans who live on this lush, charming, colorful, 13-mile-long, 2-mile-wide island 15 miles east of the U.S.'s St. Thomas and 60 miles east of San Juan, Puerto Rico. How do the local Britishers feel about us ex-colonialists? I think the attitude of the lady who made up our room each day, picked and arranged fresh flowers for our bedside and wished us "good day" when we left in the morning is typical. We encountered Miz Todman one day on the road coming from a wedding. She was walking along one of the incredibly bumpy, super inclines the Tortolans laughingly call roads, holding the hand of a young niece. We stopped our "thing" (the euphemism for the re-worked Volkswagens with plastic bodies and oversized snow tires which are just about the only transportation capable of making it up the trails) to give them a

Continued on next page

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SMP News Notes

By ED HANNIGAN, Dean

School of Modern Photography
Little Falls, N.J. 07424

WE ARE LOOKING FOR School of Modern Photography graduates! A number of SMP grads have suggested that an attempt be made to form an **SMP Alumni Association**.

Such an organization could prove quite exciting since there are **SMP graduates** all over the world involved in most every facet of photography on professional and avocational levels.

An alumni Association for **SMP'ers** could offer opportunities for special annual exhibitions of members' photographs, idea and business exchanges, a "meeting place" feature in the monthly **SMP Newsletter** and other activities and services. So, if you are one of the tens of thousands of **SMP'ers who have graduated over the 40-year span of operation of the School of Modern Photography** (founded in 1939), and you would be interested in joining an SMP Alumni Association—let's hear from you. Drop a card or note to SMP Alumni Association, School of Modern Photography, 1500 Cardinal Drive, Little Falls, NJ 07424. Be sure to tell us something about yourself—when you graduated, what you are doing and any ideas you might like to see included in the alumni group. And, if you know anyone who is an **SMP graduate** who may not see this announcement, be sure to pass the word along to them!

Speaking of graduates, a year ago **Tim Walden** of Lexington, KY completed his **SMP Course** and we've learned that he recently was elected to the **Kentucky Professional Photographer's Ass'n Board** as an area director and at the annual KPPA convention and competition he won five awards including the **Presidential** (Best of Show); **Best Portrait**; **Best Character Study**; **J.L. Cusick** and **W.C. Gatchel awards**. He also has had his first acceptance for exhibition at the annual PPofA convention. With his father (a past president of the KPPA), they have begun a series of lectures on lighting styles which they give to various professional associations.

A more recent graduate is **James Truett** of Seattle, WA. He started his **SMP Course** as a 14 year-old eighth grade student in Fairbanks, AK and since then he has had hundreds of photos published—including stories in the **New York Times**, **Seattle Times** and many other publications across the country—and "made thousands of dollars." Several times over the past 6½ years he was unable to do the course lessons for one reason or another. But, each time when he was able to work at them he applied for reinstatement and has now won his diploma.

Shortly after he started the **SMP Course** he began freelancing for the Fairbanks **Daily News Miner** and that led to regular assignments. During summer school vacations he worked for the paper as Youth Editor right through graduation from high school when he was promoted to wire editor. In addition to his newswork, he did commercial assignments and shot many, many weddings and worked with a local pro in his studio. Before leaving for Seattle and a job with the **Associated Press** (he writes features and illustrates them with his own photos), he was staff photographer for the **News Miner** for several months. He wrote, "Thanks for giving this 20 year-old an extra boost" . . . Imagine, at 20 years old he's already into a career level not reached by many individuals before their late twenties or early thirties!

Roger Edwards of Poway, CA graduated his **SMP Course** this past Fall and is serving in the U.S. Navy. He recently bought a 4x5" view camera and when he completes his navy hitch in 1980 plans to go back to Australia where he is going to specialize in photographing and selling landscape scenes. . . . **Richard Lewis, Jr.** of South Haven, MI hasn't completed his **SMP Course** as yet but he's deeply into photography professionally. He quit his position as an engineer and now has his own business, "Lewis Photography" and he wrote that, "I began the course in late 1976 and from that day have made remarkable progress in the field of photography. . . . Six months ago Lewis Photography opened its new doors. At first I operated from home but lack of space and increasing business forced the new studio. At present our average wedding is \$450 and most portraiture ranges from \$50 to \$150. As far as I can keep track, the studio funds went from an Argus camera to now well over \$40,000! The studio utilizes front projection and we have our own color darkroom and modern furniture. Services range from copy and restoration work to catalog sheets and custom framing. Thank you for providing the "ground work"!"

Interested in photojournalism? If so, get a copy of the new enlarged edition of **Great News Photos and the Stories Behind Them** by **SMP Faculty Associate John Faber**. It covers 70 of the most famous newspix of all time. You can order your (softbound) copy by sending a \$5 check or M.O. to SMP, 1500 Cardinal Drive, Little Falls, NJ 07424. Do it now!

THE WELL TRAVELED CAMERA

Continued from previous page



Dignified, friendly Tortolans: Here's Ms. Todman in working clothes. You should see her all dolled up for a wedding! Olympus OM-2, Ektachrome 64, 100mm f/2.8 Zuiko. Exposure f/11, 1/125 sec.

lift. She introduced us: "These are my guests," she said proudly. We were proud to be her guests, and guests is what you will be in Tortola—guests of charming, warm, handsome people. True, you will meet some of the younger generation that look on you (as well as their own parents) with disdain, but that's a universal complaint. The weather, in terms of rainfall and friendliness, is virtually always fair in Tortola.

Pictures? Everywhere! Glorious wide-angle scenic vistas shot down into crystal clear, reef-studded harbours from rocky 1,500-ft.-high hills far above; brilliant red bougainvillea and flamboyants; charmingly painted, slightly askew, tiny box-like wooden houses; candy-colored store-lined streets in the main town, Road Town. And underwater? A photographer's dream. We'll get to that.

Civilized? What d'ya mean?

How "civilized" is Tortola? Most of the hotels have basic amenities (including pools), but by Hilton-Americana-Sheraton standards it's a wasteland. In all the 40 British Virgin Islands—miniscule, small and slightly larger—only seven are inhabited; and the total numbers of hotels and inns is but 26, with most offering only a handful or so of rooms. Ours had four! Night club entertainment? Forget it. If you're in the mood, there's always a small local steel band for dancing and rubbing shoulders with the populace, perhaps a funji (home-made instruments) group for calypsoing. Shopping? Well, um, there are all sorts of undershirts with "Tortola" printed on 'em, plus some handsome

Continued on page 34

For years darkroom specialists have dreamed of a color enlarger that would be both fast and cool. But fast color printing requires high intensity light and that means heat—a negative's worst enemy.

Then Vivitar introduced a new enlarger. Built around a new invention—the Dioptic™ Light Source, a color head that produces high intensity light with virtually no heat. And since there's no cooling fan there's none of the vibration that so often reduces print sharpness.

The Vivitar Dioptic Light Source is fast, too. Fast because the system concentrates and transmits visible light with extremely high efficiency. Remember, the conventional color head loses as much as two-thirds of the light entering its confines. This makes printing times significantly longer and can create serious problems.

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Basically, the Light Pipe is a translucent rod one inch in diameter and about four inches long and made with

an acrylic material containing some special properties.

When coupled with the Vivitar VI™ condenser enlarger, the output of a quartz halogen lamp is directed first through an infrared filter, eliminating damaging heat energy. The light next passes a color filtration stage where dichroic filters allow the operator to generate extremely brilliant color...0 to 200 color correction units of each secondary color or any combination. The light path is then bent 90° into the entrance of the light pipe. The acrylic air interface creates a dielectric boundary that traps the light inside the pipe where it is thoroughly homogenized. Temperature increase at the negative plane is no more than 3°F above ambient.

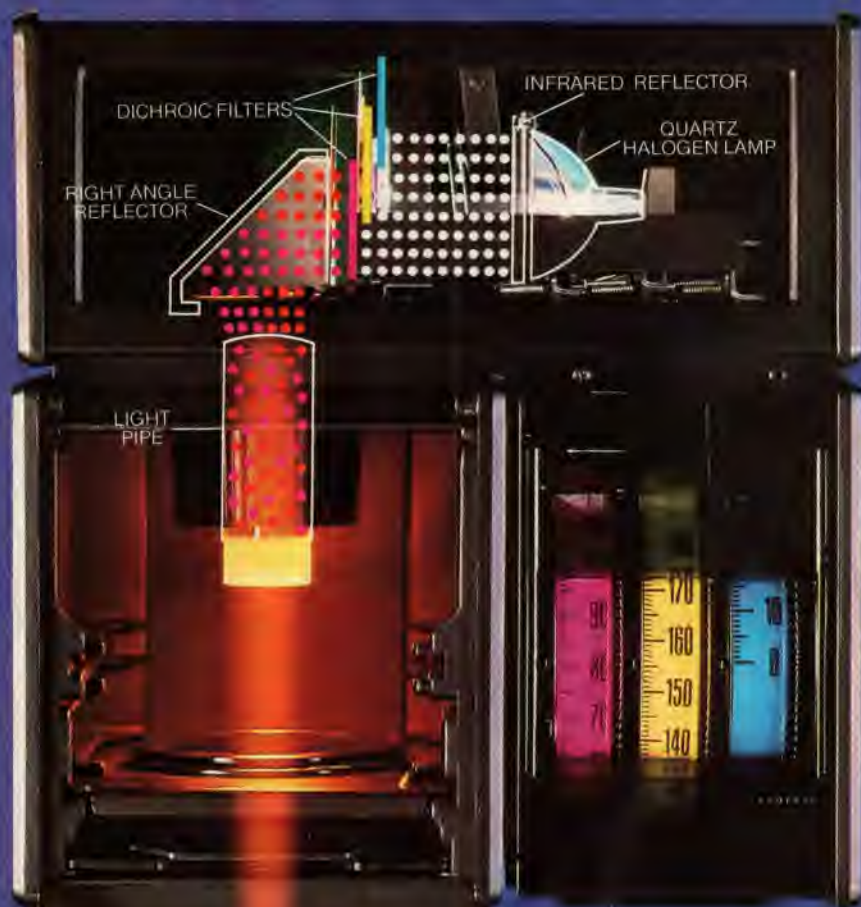
The Vivitar VI Enlarger with the Dioptic Light Source is a color printing system for experts...and photographers who want an enlarger that won't frustrate them as they become expert.

Remember if you buy an enlarger you might as well buy the one that will eventually give you exceptional black and white and color prints. And that's no "pipe dream."



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Model 800G



THE WELL TRAVELED CAMERA

Continued from page 32

beachwear and tasteful clothing the islanders themselves might buy—but if you're waiting until you get to the Caribbean to pick up that camera and lens you've been wanting, you'll go away empty-handed. Pickings on Tortola are virtually non-existent photographic-wise. Even on nearby St. Thomas, where prices are supposed to be (or were) so low, you'll find you can do better in the U.S. Dishes, glassware, jewelry? On Tortola you'll be lucky to find a good postcard and a drinking cup. (Hint: Bring your Polaroid or Kodak instant camera with postcard frames and make your own postcards).

Why the dearth of goodies for tourists? Not many tourists. Cruise boats with over 200 passengers can't dock in Tortola; the airport is too small for any but light planes. (To get to Tortola, you fly to Puerto Rico or St. Thomas, then fly or ferry across to Tortola.) That doesn't mean that there aren't *any* tourists, but it does mean that when you meet tourists they're apt to be odd birds looking for an unusual exotic hideaway and willing to do without all the jazz and chrome of the posh islands—in other words, like you.

But you won't suffer in terms of accommodation. There are some pretty neat hideaways but they're all a bit rustic—and charming. At one end of the scale I can certainly recommend Smuggler's Cove as a great experience. Located at the west end of the island, some eight miles from Road Town over some unbelievable rocky roads (oh, they seem to get less rocky the more you travel 'em), Smuggler's Cove has four rooms right on the beach, about 300 ft. away from the dining area which is totally



"Another day in paradise": Glorious white sand beach, transparent water with nearby snorkeling reefs in front of Smuggler's Cove. Data: Olympus OM-2, 28mm f/3.5 Zuiko lens, polarizing filter, Kodachrome 25 film at f/5.6 and 1/125 sec.

open—no air conditioning except the breezes. There are also some house-keeping cottages if you like to do your own cooking and get away from it all. (One delightful young couple I met, inclined to living in the altogether, stayed in a housekeeping cottage and never wore clothes at all around the cottage—that's the kind of privacy you can have in

Continued on page 167

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Why can't I become a professional photographer?

*"You Can!" says George Duryea
President, School of Modern Photography*



Each year hundreds of men and women enroll in the School of Modern Photography. They enroll for many reasons. Many want to become professional photographers with their own part-time or full-time studios. Others are amateur photographers who simply want to improve their photographic skills as a hobby... for fun — but they want to be good.

Still others need or use photography in their work. They are not professional photographers in the true sense of the word — but they want their work to be professional in every way. These people include doctors, lawyers, scientists, interior designers, real estate appraisers, engineers, printers, reporters, fashion designers, and many more. Photography is a valuable and helpful adjunct in their work.

YOUR QUESTIONS ANSWERED

In a recent interview, Mr. Duryea answered questions that over the years many people have asked.

Question: What does it take to be a good photographer?

Answer: Three things: Confidence, skill, and technique.

Question: But don't I need a certain amount of talent?

Answer: Certainly. But what is talent? You must have certain innate interest and ability, but a talented musician becomes truly talented by first learning certain basic musical techniques and then developing his or her musical skills through study, through practice, through help and guidance from others.

The same is true of photography. You must first learn the basic principles and techniques of good photography. Then you apply these techniques by actually taking and perhaps developing pictures. Over a short time, your skill will increase rapidly. As your skills increase so will your confidence and ability. Not everyone can become a great photographer but almost everyone can become a good photographer.

Question: I do want to develop my photographic skills. What should I do?

Answer: As mentioned, hundreds of men and women have found that the School of Modern Photography offered them the ideal way to become good photographers right in their own homes, at low cost. You can do the same.

Question: How does the method work?

Answer: The SMP program was prepared by professional photographers. It consists of a series of fascinating and stimulating lessons covering everything from basic principles through highly advanced techniques.

When you start, you receive the first group of lessons. You read the lesson. Then, after each lesson, you have a photo assignment which you send to the school. There, a professional photographer who has been assigned to you as your personal instructor will evaluate your work. He will return your work with helpful comments and explanations. He may compliment you. He may criticize your work. But everything he says will help you increase your abilities and skills until you achieve your goal of being a truly good photographer.

Question: What does the SMP course include?

Answer: The course is complete. All needed theory is, of course, included. But the course is based on "learn-by-doing", by actually taking pictures and submitting them for evaluation by a professional who will then return them to you with constructive comment. All important topics are thoroughly explained including lighting, exposure, composition, developing, filters, enlarging, retouching, photo-journalism, portraits, commercial photography, and much more — everything you need to build a profitable career or to take prize-winning photos as a hobby.

Question: I already have some photographic knowledge and want to become a professional photographer. Will the SMP program help me?

Answer: Absolutely. Some of the material in the early lessons may be a review for you, but it will help you pull your knowledge

together into an organized, meaningful form. Then you will move ahead step by step into the advanced skills and techniques you will need and use as a professional. Plus you will be given tips on setting up your own profitable photographic studio, the equipment you will need, how to get new business, and more.

Question: I am primarily interested in photography as a hobby but are there opportunities for part-time earnings?

Answer: Yes, there are many opportunities. Many SMP students begin earning money long before their course is completed. Through child and wedding photography, through advertising, commercial or fashion photography, and through sale of photographs to magazines and news media. The opportunities are great and your SMP course tells you how to turn your hobby into a money-making part-time business.

Question: How can I secure more information about the School of Modern Photography program?

Answer: Just fill out and mail the coupon below, and we will mail you a free 32-page booklet that fully explains the SMP program. Whether you wish to become a full-time professional, to make part-time earnings, to make better use of photography in your work, or to take interesting, provocative photographs as an art form or hobby, the booklet tells you how you can quickly achieve your ambitions and goals. The school is accredited by the Accrediting Commission of the National Home Study Council and the course is fully approved for veterans under the G.I. Bill. There is no obligation. No salesman will call. School of Modern Photography, 1500 Cardinal Drive, Little Falls, New Jersey 07424.

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Instant Pictures

by Weston Andrews
with David L. Miller

Kodak's new back may open the door to a faster world for the professional photographer.



After an extended flirtation with the amateur photographic world—snapshooting division—Eastman Kodak has turned its attention—instant photography division—to the profes-

sional photographer, with the very quiet introduction of an accessory back that permits use of its PR-10 film with 4 x 5 cameras. Our first glimpse of the new back came at last fall's Photokina trade show, as reported in our Dec. 1978 issue (page 94). Our second look came with the pre-production model we've been using for the past few weeks. As we write this, we're not quite sure how the final version (which should be available just about now) will look, but we do have a pretty good idea of how it works.

Typically, Kodak kept improving its instant film to more professional standards with no fanfare while simultaneously keeping the cameras (the motor-driven EK-6 and Colorbursts and crank-operated EK-4 and Handle) at the amateur level. The pros thus became anxious to try out the new emulsion on their large-format equipment. Though the resulting accessory is limited to use with Graflok back cameras, it marks the first time the pro will be able to use his equipment with the non-peel apart, self-developing type instant film—that is, the PR-10 or Polaroid SX-70 type. Polaroid's existing array of backs and accessories for medium- and large-format cameras can be used with about two dozen films, but all of them are of the peel-apart, you-time-the-development variety.

Polaroid talks back

As of this writing, talk about accessory backs for SX-70 film is still talk. Polaroid may have trouble here because the SX-70 camera mirrors the image onto the face of the film, so adapting the film to conventional cameras would result in a reversed image. A future SX-70 back would then be rather limiting unless Po-

Continued on page 116

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The New Sunpak 320 Electronic Flash

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view from Kramer

The Toyo 810M—when does a field camera become more than a field camera?



Toyo makes field cameras that are a bit different. A field camera is, almost by definition, a light, compact design that trades off some functions for the sake of portability. But more significant

is the fact that the design is approached from the minimum point of view—min-

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The Toyo 810M: Bottom-pivoted front and back, central swings, ample bellows extension add up to a robust field camera of unusual rigidity and scope.

imum in cost, features, and weight. And, in most cases, the result is a simple, wooden flat bed design.

Toyo approaches the field camera from another point of view. Take the model 45A, for example. It's a solid camera with all the movements of a conventional view, yet its flat bed allows it great portability while its all-metal construction gives it unusual solidity. The 45A also has a unique design feature—the camera back is mounted on two long rods that slide in and out of the rear of the camera's flat bed, providing greater bellows extension without loss of rigidity and, at the same time, providing micrometer fine focusing. Maintaining rigidity in a big camera is no small prob-

Continued on page 144

MODERN PHOTOGRAPHY

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the camera collector

by Jason Schneider

Wide, wide world of cameras: Some are "swingers" and some ain't, some scale focus and others don't focus at all!!



Although persistent and consistent "Camera Collector" readers know in their hearts that I'm a certifiable eccentric, I'm pleased to inform you all that I'm normal in at least one respect—my choice of lenses. And so, while hordes of photographers relegate so-called "normal" 50mm lenses to the status of glorified paperweights, I am content to use same for at least 75 percent of my 35mm shooting. Why? I'm really not sure, but maybe Fuji's Jimmy Chung is right—that I'm the only columnist at MODERN that's 50 years behind the times. Or perhaps it's just a nasty habit, engendered by the poverty of youth and nurtured by years spent making pictures with fixed-lens, roll-film folders and twin-lens reflexes. Lately, however, a new acquisitive affliction has visited itself upon me—one that's aptly described as "wide-angle mania."



Caught in mid-swing, Panox's lens, focus knob are seen through front slit.

Now you might presume that I would broaden my photographic perspective and diminish my wallet in the usual fashion—by scouring the countryside for

wide, ultra-wide, and super-wide lenses and popping them onto my shiny, new, current production SLR. Alas, I never do things in the usual fashion, and my yearning to capture the world's wide sweep has (as usual) resulted in a (mostly) unfulfilled lust for additional cameras, mostly with non-interchangeable lenses. These fascinating machines fall into two distinct categories, swingers and non-swingers, so let's take it from the top in Glenn Miller style and commence with the former.



Curved film insert (top) slides into body and bottom cover holds it in place.

Our first camera is one I always meant to buy when it was new but never did. The Panox, also known as Panon, is an imposing looking beast produced by the Panon Camera Co. Ltd. of Japan, maker of the current Widelex F7. Originally designed in the early 50s for (would you believe) newspaper reporters and the Japanese Coast Guard, it is a swinging-lens, roll-film camera *par excellence*. And just in case you forgot its angular coverage or format, both are conveniently engraved atop the camera. Near the rounded front section of the top are two arrows with the legend "Covering Angle 140°" in between. The top of the film-wind knob is even more informative—it says "120 Film, 6 Ex. 5x11 cm." In other words, you get a half dozen images per roll, each measuring about 2 x 4 1/4 in.

The name Panox itself raises some interesting questions, since the manufacturer is Panon, and most of its 120-format panoramic cameras bear the Panon trademark. A bit of digging revealed the fact that our featured Panox was introduced in 1958, sold at the hefty price of \$495, and featured such startling innovations on the previous Panon line as an "automatic" exposure counter, "sturdier" frame finder, simplified lens setting controls, improved take-up spool clip and, last but not least, an engraved depth-of-field table affixed to its back.

For the record, both Panons and Panoxes have a knurled shutter-speed knob near the left side of the flip-up finder frame, providing settings of 1/2, 1/50, and 1/200 sec.—take your pick. You cock the shutter (actually a self-capping vertical slit located at the back end

Continued on page 46

MODERN PHOTOGRAPHY



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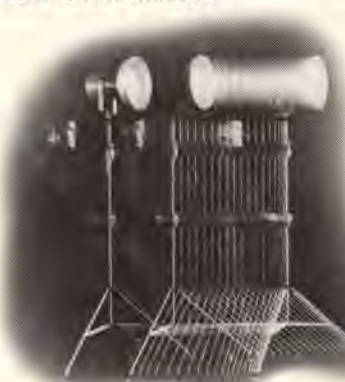
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THE CAMERA COLLECTOR

Continued from page 44

of a spring-leaded revolving drum) by grabbing hold of a tab on the right side of the drum's lens aperture, on the front of the camera, and manually revolving the drum all the way to the right against spring pressure until it clicks into "cocked" position at the extreme right. When you press the nice, smooth shutter release on top, the drum revolves clockwise and the shutter slit inside the camera opens thus scanning the film.

Lenses by Konica?

Apertures on the 50mm f/2.8 Panox lens (earlier models had Hexar and Hexanon lenses made by Konishiroku) are set by poking an index finger into the front lens port and turning a sharply knurled, arc-shaped control until the f/stop you want (to f/16) is opposite a white index mark. Focusing is accomplished by turning a little knurled knob near the top of the lens port marked "focus" until the desired distance (3 ft. to infinity) appears next to another index mark. The fact that the Panox's focusing scale is calibrated in feet leads me to believe that the Panox was an export version of the Panon AIII, which had nearly identical features.

Loading the Panox is straightforward. You remove the bottom plate after turning two twist locks to "open," and slide out the beautifully made, cast alloy film insert. This holds the film in an arc that matches the shutter drum, and it incorporates two rollers for smooth film transport and two flat springs to hold film on the roll. These are especially necessary in the Panox, which has an automatic film counter as mentioned, but no automatic film stop. Before loading the insert into the camera you set the film counter to "S," and then wind the film until the line under the "1" mark is aligned with a red index mark—crude but effective.

In terms of performance, the Panox (or Panon) has a very good reputation for imaging and mechanical reliability. It's one of the few cameras with a finder frame that doubles as a carrying handle, has two bubble levels on its top, produces a very discrete buzz when fired at the 1/2-sec. setting, and an alarming "bzzzt" at 1/200. I only wish that Panon would produce this gloriously spartan machine once again now that I have the dough to buy one. The one pictured is in very good condition and presently resides under a \$750 price tag.

Another swinging-lens panoramic to capture my fancy is the USSR-made Horizont (which means horizon, I guess), a 35mm camera that's got a somewhat crude and tacky finish, but is nevertheless a very effective picture taker. Unlike the Panox, there's no film insert—just an arcuate film plane inside the cam-

era. A roller to the left of the curved film plane holds the film against it on one side, and the sprocket shaft performs similar duty on the right. In case you get confused there's a nice little loading diagram inside the hinged back, which also sports a cartridge-orienting spring.

One of the Horizont's nicest features is its removable optical finder with bubble level that slides into a vertical "accessory shoe" on the front of the camera. It provides a very clear, almost undistorted super-wide view, and the bubble level is reflected into an area below the viewing image by means of an internal mirror—an excellent idea. To the right of the finder is the combined aperture, shutter-speed, and film speed reminder dial. Its outer milled ring controls shutter speeds of 1/30, 1/60, 1/125, and 1/250 sec., the second is used to set click-stopped apertures from f/2.8 to f/16, and the innermost ring has an ASA/DIN scale with ASAs from 20-650. To the right of the "control center" is the shutter release, and a nice big film-wind knob with built-in film counter.



Horizontally, USSR-made Horizont covers 120° on standard 35mm film cartridges.

Since the Horizont produces 24 x 58mm images, the film counter only goes up to 21 (for use with 36-exposure cartridges), and you set it by pulling up the outer dial and turning a knurled ring inside until the number you want appears in a little window. Unlike the Panox, the Horizont has automatic film stop and true double exposure prevention—the shutter drum is wound as you wind the film. The one feature the Horizont lacks is focusing—the 28mm f/2.8 OF-28P lens is fixed at infinity, but depth-of-field will carry you through at medium or small apertures and/or medium shooting distances. Incidentally, shutter speeds are varied by changing the width of the scanning slit, not by altering the speed of the rotating drum as in the Panox.

In general, the Horizont is a good performer. It's optically competent and does not tend to break down. Its aperture and shutter-speed setting rings rotate as you wind the film and (in the opposite direction) as you take the picture, which is a bit disconcerting, and some panoramists have reported less than smooth shut-

Continued on page 160

MODERN PHOTOGRAPHY

SIGMA MACRO 80-200mm f/3.5 ZOOM

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The advantages of the modern zoom lens are many, indeed. The ability to pierce through distance, almost magically framing your subject precisely as you want. To create unforgettable special-effects images, by zooming during exposure. To suddenly move in for spectacular close-ups that reveal even commonplace subjects in a fascinating new form. Things the amazingly compact, uniquely-convenient Sigma macro 80-200mm f/3.5 zoom makes easier than ever... A revelation in handling convenience. Sigma's advanced one-touch system offers split-second responsiveness that must be experienced to be believed: now, all optical functions are controlled by a single, specially-textured easy to grip ring. Simply turn to focus, push/pull to zoom—then, turn again for dramatic macro-focusing, to fill the entire film frame with a subject less than four inches small! Now, zoom to 200mm to bring faraway action four times closer...now, to 80mm to record the overall color and mood of the scene...now, to any of more than a hundred intermediate focal lengths for the exact composition and perspective you want. And, the lens itself is strikingly small and light for maximum on-camera convenience. And a revolution in optical excellence. The extra-fast f/3.5 maximum aperture is exceeded by no other macro zoom lens of its range, at any

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Technical Data:

Aperture Range: f/3.5–f/22

Construction:

14 elements in 10 groups

Coating: Sigma Multi-Layer

Angles of View: 30°–12° Diagonal,

25°–10° Horizontal,

17°–7° Vertical

Min. Focus: 42 cm (16.5") from front element

66 cm (26") from film plane

Field Size at Min. Focus:

96 × 144 mm (3.8 × 5.7")

Maximum Magnification Ratio: 1:4

Diaphragm: Fully Automatic

Lens Hood: Screw-in, supplied

Filter Size: 62mm

Dimensions: 71 × 176 mm (2.8 × 6.9")

Weight: 800g (28.2 oz.)



SIGMA

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Your slide is color control printed on Kodak's borderless Ektachrome print material.

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books in review

MINOR WHITE: RITES & PASSAGES, with a biographical essay by James Baker Hall, Aperture, Millerton, N.Y., 144 pages. Hard cover, \$25.

At the time of his death in 1976 Minor White was regarded, in different quarters, as a photographic genius, a guru of the sacred, or a wild-eyed charlatan. In "Mirrors and Windows" John Szarkowski credits him as the man who carried the "Mirror" torch through the 50s, passing Stieglitzian concepts on to contemporaries such as Jerry Uelsmann. As the editor of *Aperture*, as a teacher at MIT from 1965 until his death, and as a photographer who believed both in the Zone System and the Equivalent, White was a man to be reckoned with. The full reckoning of his achievement has yet to be made.

The 71 carefully reproduced pictures in this book will assist such a reckoning, but neither the essay and selections from White's writings supply the final answers. In the case of the pictures, the problem is that White ranged over such a large territory that locating his conception of the medium becomes a matter of intuition. The text material suffers because White's abstruse, Gurdjieff-derived theorizing is in the end inexplicable.

What we need to understand what White was up to is a critical context. If and when essays are written that supply such a context (or contexts), this much-needed monograph will serve to measure their accuracy.—A.G.

PICTURE PALACE, by Paul Theroux, Houghton Mifflin Co., Boston, 359 pages. Hard cover, \$9.95.

A grand romp of a novel—with an unexpected twist of an ending—about a garrulous old photojournalist biddy about to hang a retrospective show of her life's work. What makes this easy-reading text by one of the U.S.'s bright young novelists and journalists so grand is his creation of a completely imaginary, nationally recognized woman photographer who has produced startling and memorable photographs, clearly described, of nonexistent events. She also has photographed or nearly photographed the great and near great who really do exist.

Theroux's descriptions and dialogues between the imaginary Maude Coffin Pratt and the real Stieglitz and novelist Graham Greene are as fascinating as

Continued on next page

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Specifications

Number of Elements	4
Focal Length	700 mm.
Aperture Range	f 8
Clear Aperture	88.9 mm.
Minimum Focusing Distance	10 feet
Angle of Acceptance	3° 25'
Length	8 inches
Diameter	4 1/4 inches
Weight	4 pounds
Filter Provisions	35 mm.

BOOKS IN REVIEW

Continued from previous page

they are audacious. The writer's feeling for and knowledge of photography are impressive, even though he makes technical errors in his description of picture taking. If Maude Coffin Pratt had noticed them she would have used some carefully selected four-letter language that would burn both the ears of her creator. Highly enjoyable reading with an "R" rating for those who get squeamish about an occasional four-letter word and a bit of incest here and there.—H.K.

COURT HOUSE, edited by Richard Pare, Horizon Press, New York, 256 pages. Hard cover, \$35.

In one of the most remarkable and successful privately supported photographic projects ever, Joseph E. Seagram and Sons Inc. sent 25 photographers into the field during the Bicentennial year to record thousands of county court houses in the 48 states of the continental United States. This elegant book, unrivaled in the lavishness of its production and the delicacy of its reproductions, is the document of that curious but important documentation.

The photographs primarily are finely conceived, large-format images of architecture, showing details of a court house's interior or the entire structure from a distance, often in urban instances surrounded by modern, less individualistic towers. Texts by the Hon. Paul C. Reardon, Calvin Trillin and Henry-Russell Hitchcock and William Seale convince us that the county court house is, as project director Phyllis Lambert proposes, "the most significant regional building in the United States." Its history and its appearance, in effect, mirror the history and appearance of our culture and social organization.

The photographers who participated are Harold Allen, Lewis Baltz, Richard Bartlett, Douglas Baz, Caldecot Chubb, William Clift, Jim Dow, Frank Gohlke, Russell Hart, Allen Hess, Pirkle Jones, Lewis Kostiner, Ellen Land-Weber, Patrick Linehan, Nicholas Nixon, Ira Nowinski, Tod Papageorge, Richard Pare, Stephen Shore, Bob Thall, Jerry Thompson, Charles H. Traub, Paul Vanderbilt, Laura Volkerding and Geof Winningham. They did their jobs well.—A.G.

AVEDON: PHOTOGRAPHS 1947-1977, with an essay by Harold Brodkey, Farrar, Straus and Giroux, New York, 162 photographs. Hard cover, \$50.

Hold onto your hats! He's done it again, outflanked us all along the art/commerce front. Last time out, in *Portraits*, Avedon gave us decidedly non-fashion pictures (those pictures were brutal; people looked ugly), so we figured that he was really an artist after all. Oops. Now we get 30 years of fashion

photos (all women, mostly all fashionable), and we're to take these as evidence that Avedon's an artist.

What to do? Well, don't buy the book. It's ill-arranged, ill-designed and unconvincing. Avedon's show at New York's Metropolitan Museum of Art, which arranged his career chronologically, at least had the virtue of making clear how far removed Avedon's claims for himself are from his actual contribution. Yes, he did advance fashion photography in the 50s, and yes, fashion photography can be considered art. This book is in the service of neither.—A.G.

AMERICAN SHOWCASE OF PHOTOGRAPHY AND ILLUSTRATION, American Showcase, Inc., N.Y., 240 pages. Hardcover, \$29.95; paper, \$19.95.

The book, with its 730 photographs and illustrations representing 163 different commercial photographers, will find its use primarily as a reference guide for would-be clients—art departments, advertising agencies, art directors and magazine editors. But the very high quality of the work, its vast diversity and beautiful printing (from Italy) make it an excellent survey of the field for anyone interested in the medium's marketable, creative and technological aspects.—H.K.

UNDERWATER WITH THE NIKONOS & NIKON SYSTEMS, by Herb Taylor, Ampho, Garden City, N.Y., 160 pages. \$9.95.

An excellent, lucidly written, well-illustrated guide to Nikonos equipment made by Nikon and others to fit the Nikonos. The book also delves into housings to fit the Nikon cameras. Information on shooting underwater is practical and concise. Only one complaint: the majority of color photographs give little or no technical data—information which would have been most helpful. Taylor is not only experienced as a diver-photographer, but as a writer as well.—H.K.

HANDBOOK FOR CONTEMPORARY PHOTOGRAPHY, 4TH EDITION, by Arnold Gassan, Light Impressions, Rochester, N.Y., 257 pages. Paper, \$8.95.

Here's a text that equally serves the student, the advanced photographer and the photo-printmaker. Gassan has updated his classic "cookbook" to include just the right combination of beginning photography instruction with the latest information on advanced controls and alternative printing processes.

If you're intimidated by the zone system, Gassan's 30 pages on the subject render it manageable. He's included a multitude of charts and graphs to give you something to sink your teeth into, but his text explains it all simply and succinctly. Alternative photographic processes, such as Kallitype, Van Dyke and platinum printing, are accompanied by step-by-step instructional photos. Well worth the price.—P.L.—THE END

MODERN PHOTOGRAPHY

Now...America's pioneer photography school announces a completely new, enlarged program of home study for people who want to turn a hobby into a rewarding career.

For more than 60 years, New York Institute of Photography has helped promising amateurs become skilled pros. Now a remarkable new "Person-to-Person" concept adds an exciting dimension to NYI Training.

How often have you wished you could take pictures like professionals do? Pictures that win prizes. Pictures that make photographers famous. Pictures that earn many people an excellent living! Why envy this talent in others? NYI can help bring out talent you may already have but never suspected. NYI has not only made training at home more practical than ever before... it has also made learning a lot easier. Here are three reasons why:

1. NEW Voice-on-Tape Lessons. NYI's exclusive "world of tomorrow" audio teaching goes hand in hand with printed lesson materials. The voice of your instructor guides your study on a cassette player supplied with your course, leaving your hands free to examine photographs, manipulate your camera, or turn pages of text. It's almost like being in class—except you're a class of one—and you can have "instant replay" whenever you want it.

2. NEW "Person-to-Person" Critiques. Of course, you would expect to be given periodic photo assignments in a course of NYI's thoroughness. What comes back to you with your photos, however, is much more than you would expect. You receive a cassette tape with the voice of your instructor, analyzing your work, telling you what's good and what can be improved. It's amazing how much stimulation and encouragement you get from this kind of "living" contact.

3. NEW Magnificently Produced Texts. Printed lessons are not merely revised but are rewritten and redesigned so that they reflect modern photographic art and techniques. The pages are big, BIG—the size of salon prints. Beautiful photographs by masters like Ansel Adams and Henri Cartier-Bresson teach you to see as sensitively as they see.

Get all the facts

If you are serious about becoming a really good photographer, you owe it to yourself to get the whole story of NYI's new course. You will find it all in a beautiful new color booklet which is yours for the asking. In it you will also see some striking examples of our students' work, along with their inspiring success stories. Mail the attached card (or the coupon) today. No obligation; no salesman will call.

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FEBRUARY 1979



Whichever area of picture-making appeals to you most—fashion, portraiture, advertising, news features, landscape photography, or any other—NYI is ready to teach you the skills you need. The impressive record of NYI graduates is evidence of NYI's effective home training.



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KEPPLER'S slr notebook

Must you buy a top of the line SLR to get high quality and first class pictures?

I'm sometimes accused of being an equipment snob—incessantly yammering the joys of the Nikon FE and Canon A-1, of the Olympus OM-2 and Contax RTS, of the Minolta XD-11 and Leica R3. It's alleged that when conscience stricken I might nod no lower than the next expense level of Canon AE-1, Minolta XG-7, Pentax ME or MX, Ricoh XR-1 and -2 and the like. But even this financial plane rouses the ire of readers. Do I not love and value purchasers who don't have over two hundred bucks burning a hole in their pockets? Can't an owner of an expensive SLR desiring a second at a reasonable price obtain a hearing? Maybe Keppler's just too high-fallutin' to use such lowly equipment—or perhaps budget-priced cameras really are factory seconds!

O.K., let's have it. Can you really dip under two hundred bucks and come up a winner? But wait a minute. Just what prices are we discussing—real store prices, or today's phony list prices which are sky high and generally bear no resemblance to what you actually pay? Let's talk in the reality of store prices.

After a considerable amount of nosing through prices and stores advertising in MODERN, I've concluded you can do well often for under \$175 (as of this writing). Variety is good. Manufacturing quality is very high to passable. (There ain't no seconds in cameras, anyhow. Camera makers never let 'em out of the factory.) All cameras I've selected are current and, in my opinion, capable of taking professional-quality photos.

Having discovered this treasure trove, am I going to ditch my present machines and glom onto one of these? Aw, c'mon now. If I cared only for results I certainly could, but I intend to continue enjoying all my current perks in the way of auto exposure, shutter-speed and aperture information in the finder, provision for auto winder, auto setting flash, faster acting silicon or gallium meter cells, interchangeable screens and combinations.

Basically it is just these perks that you

will be foregoing if you elect one of the cameras shown at right. Many of them do have one or two extra features. Some are full-aperture exposure measuring, CdS-cell, match-needle (or -diode) SLRs. They have no provision for motor winder and only one has speeds visible in the finder. In other words, we have dropped conveniences but not capability. You have your choice of screw thread or bayonet, match or centered needle or light emitting diode control, full size or compact SLRs. Let's approach closer.

Canon TX: Last of the rugged FT camera series, the TX is every inch a Canon, sporting a top-quality 50mm f/1.8 Canon FD breech-lock lens that would be just as much at home on a Canon A-1 or AE-1. (If you aspire to greater Canons later, keep the lens and trade up bodies.) The excellent viewfinder provides a microprism spot and fine focusing collar. You also get a CdS cell atop the eyepiece measuring a center-weighted picture area, and a cloth focal plane shutter with speeds from 1 to 1/500 sec. Most 1/1000 sec. shutters are much slower than marked anyhow, particularly after you've owned the camera a while. And in my opinion, there ain't much practical difference between 1/500 and 1/1000 sec. (Oops, you'd better pick up your Canon TX fairly soon if you want one. Canon just discontinued it while I was writing this! However there are enough around to last a few months.)

Vivitar XC-3: Really made in Japan by Cosina, this is by far the best-made Cosina we've seen, and gives you a chance to own a remarkably advanced camera for the dough. It's true compact size, has diodes in the finder to indicate proper exposure, a winking LED self-timer and, most fascinating, can be made into a full auto-exposure camera (for \$27.50 extra, which buys you an XC-A auto exposure unit that drives the shutter dial to the correct speed for any aperture you set). The finder, with its split-image rangefinder, microprism collar and full focusing screen, is good. The electronically-timed cloth shutter has speeds from 4 to 1/1000 sec. (impressive). Screw-thread, single-pin lens mount isn't quite as handy as a bayonet and you do make exposure readings at shooting aperture (not full aperture), but think of all the

inexpensive lenses you can fit nicely to this camera. To keep under the \$175 limit, you'll probably have to settle for the 50mm f/2.1 Vivitar non-multicoated lens instead of the multicoated 50mm f/1.7, but one or two dealers may be able to give an f/1.7 and still keep you under the \$175 limit.

Pentax K1000: Maybe it isn't as cute and small as its compact Pentax ME and MX brothers, but the amount and quality of camera you get is really spectacular. It's usually available for far less than the \$175 top we've established. How does Pentax do it? By making the body in low-waged Hong Kong and the lens in equally price-conscious Taiwan. In my opinion, the workmen in both areas have, in the K1000, clearly demonstrated their ability to duplicate the quality in Japan itself. The K1000's cloth focal plane shutter has speeds from 1 to 1/1000 sec. The new Pentax bayonet lens mount is the same as used on all other K Pentaxes (and the ME and MX). Some cameras come through with microprisms and some with split-image rangefinders. Both are good.

Fujica ST605N: Feel gyped even at \$175 if you don't have the faster-acting silicon exposure meter cells instead of CdS and a shutter speed scale in the viewfinder? The Fujica ST605N gets it all together in a remarkably small semi-compact body which also features a cloth shutter with speeds from 1/2 to 1/700 sec. Some cameras have central microprisms for focusing while others come with split image rangefinders. Fujicas use their own version of the Pentax screw thread but with stop down aperture metering. All single pin actuated Pentax-thread lenses can be used on the camera.

Cambron SE: In deference to Cambridge Camera Exchange Inc., which supplied many of the samples we've been showing and discussing, we've included their own version of a famous, bottom-of-the-expense-barrel SLR. In Russia and elsewhere, it's the Zenit SE. At Cambridge, it's the Cambron SE. Elsewhere it's the Kalimar SE, and it's also been the Cosmorex. But no matter what you call this primitive U.S.S.R. camera, it does sell for under \$100 (even the premium-priced special model in honor of next year's Moscow Olympics which we've shown complete with



Fujica ST605: Fast acting silicon blue metering cells, speeds in finder highlight screw thread lens, stop down metering compact.

Vivitar XC-3: LEDs in finder provided metering info but camera can be made into a full automatic.

\$175-OR-LESS



Cambron SE: Primitive it may be, but it's least expensive, rugged and is even available in collector's item Moscow Olympic games model!

Canon TX: A canon for under \$175? Yup but you'd better act fast if you want one. See text why.

Praktica VLC 2: Interchangeable finders and screens, electronic aperture coupling, and focusing to 13 inches.

Pentax K1000: How does Asahi do it for this price? Makes the body in Hong Kong and lens in Taiwan. Does result compare with Japanese cameras? Read text.



Olympic insignia—a collector's item). What does the Cambron SE have that other SLRs haven't? A built-in selenium exposure meter completely uncoupled to the camera. Take your reading and then set the controls manually. How many cameras today have meters that don't need batteries? The Cambron is one of the few. But don't try taking meter readings in low light. The medium sensitive meter is strictly for outdoor reading—and besides the camera has no shutter speeds under 1/30 sec. Top cloth focal plane shutter speed is 1/500 sec. The lens is a Pentax screw-thread, single pin 58mm f/2 Helios, almost a dead ringer for the famous old Zeiss Biotar. The finder screen is very small and not too bright; there's no rapid rewind lever, no built-in hot shoe for flash (but there is a PC contact) and you have to set the frame counter manually.

Why include this crazy ancient camera? Because it's a great beginner's camera. Because I've recommended it plus an inexpensive 400mm f/6.3 preset lens to friends going to Africa and they've come back with great game photos for an incredibly small photo investment. There's little to go wrong in the camera (as one prominent camera repairman told me—what's to go wrong with a good copy of the original Leica A shutter?)

Praktica VLC2: Interchangeable finders and screens in an under \$175 SLR? Not only that but a 50mm f/1.8 lens focusing as close as 13 in. And there's no skimping on other features in this SLR made in the home of the original Exakta and Pentacon—Dresden, German Democratic Republic: metal blade focal plane shutter with speeds from 1 to 1/1000 sec., rapid loading system and CdS metering at full or stop-down aperture. The Pentax screw-thread Praktica lens mount uses a single pin plus electronic full-aperture coupling. While the camera finish isn't as high as on a number of the Japanese cameras, it's quite sufficient.

Yashica FX-2: No special features, but this is a well-made camera with all the essentials: cloth focal plane shutter with speeds from 1 sec. to 1/1000 sec., 50mm f/1.9 lens in Pentax bayonet mount, microprism focusing spot, CdS cell reading a center-weighted area of

Continued on page 60

KEPPLER'S SLR NOTEBOOK

Continued from page 57

the camera's focusing screen.

I'm certain that any sharp-eyed (and -nosed) purchaser could sniff out more examples of good buys under \$175. I'm equally sure that some of you feel that there are even more cameras available if you spend \$25 more. (And beyond that \$25 more and so on.) True, but I see no overall faults in the catholic selection I've put together for under \$175. If you can't get good pictures with a choice from this lot, you won't hack it with more expensive machinery either.

Cameras and lenses getting banged up in your gadget bag? Exclusiv pouches protect 'em.

Having long suffered the slings and arrows causing bumps, scratches and dents on my equipment when carrying it in gadget bags, I decided some two years ago, I had had it. There were all sorts of cameras and lens cases available. The hard leather cases offered good protection but were too big, bulky and hard to open and shut. All had some liability. They were too slow to operate or too big. What I wanted was a soft pouch which would take up little room, could be crumpled and slipped into a pocket when not in use, could be color coded or marked as to which lens was in what container and could be opened swiftly with one hand. Working with a clever seamstress near my home, I helped evolve a



Just a slip in case: Colorful corduroy slip-in pouch has fast velcro closure, protects lenses of various sizes, crumples in a pocket when not in use. You can have your initials or focal length.



Open case: New pouch accepts compact 35s; larger pouch takes regular 35mm single-lens reflex cameras.



Shut case: Pack neckstrap inside for inclusion in gadget bag, or thread out ends and use self contained over your shoulder or around your neck.

series of hand made pouches of various sizes and colors made of corduroy each with an instant open velcro closure. Then we created a neat pouch for SLR cameras which protects them from bumps and can even be used as a quick everready case on shoulder or around your neck. Having been working with the cases now for some 18 months, I am happy with 'em and pleased that MODERN had made 'em available to all of you who want to protect your equipment. No I ain't pushing 'em because I plan to get rich. I get zilch. I'm touting 'em because they're really useful.

The latest addition to the line is a smaller camera pouch specially made for compact SLRs. By the way you can have your initials embroidered on the pouches but I settled instead for the focal lengths of the lenses therein. If you want more info on the pouches, see page 38.

—THE END

On Owning This Hasselblad Flight Bag Without Paying For It

It is a bag that has been especially made for Hasselblad in Sweden.

It is fabricated from a smooth, closely woven canvas, in a medium blue, with the Hasselblad name emblazoned on both sides.

There are three separate storage compartments enclosed by marvelously sturdy Swedish zippers. And it comes with a shoulder strap as well as a handgrip.

Since it measures 16½" long by 11" high by 8" deep, you can toss anything into it from odds and ends of camera gear to a change of clothes or even sports equipment. Yet it's compact enough for you to carry it on board a plane as hand luggage.

To own this flight bag without paying for it, simply buy any new Hasselblad camera, camera body, or accessory lens—anytime between January 1 and March 31, 1979.

Then send the completed registration card and bill of sale to:

Hasselblad Flight Bag
Braun North America Photo
55 Cambridge Parkway
Cambridge, Mass. 02142

Requests must be postmarked no later than April 25, 1979.

We will then send you your Hasselblad flight bag absolutely free.

Offer applicable to retail customers only. Void where prohibited, taxed, or restricted by law.

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HASSELBLAD®



On Photographing a Monster

It hates being photographed. It glares balefully at the camera. It sulks, fidgets, pouts.

It is that most fearsome of creatures, a perfectly normal four-year-old child.



The photographer, wise in the ways of distracting difficult subjects, abandons his camera. He wanders about the studio, talking and gesturing. The monster, no longer feeling threatened by the evil eye of the lens, relaxes and becomes once more the sweet child its mother knows.

From time to time, the eye of the camera blinks. There is a quiet whirring of an electric motor, and the camera blinks again. Yet the photographer is nowhere near it.

An Ingenious Little Dial.

The camera is a Hasselblad, the motor-drive 500EL/M.

A dial on the camera is set at "SR." This prereleases the entire reflex system. At the end of a 20-foot extension cord, the photographer holds a release mechanism. When triggered, it operates the leaf shutter without a moment's delay, thus reducing the risk of "eye blink" from the subject and delivering a higher number of useable photographs.

There are four other settings on this dial: Single-frame in the normal mode. Continuous, automatic firing for as long as the release is held down. A single frame in the prereleased, speeded-up mode for one frame only. And continuous, automatic firing in the speeded-up mode at the rate of one frame every 8/10th of a second.

Hasselblad Versus 35mm.

Why is this photographer not using one of the many excellent motor-drive 35's for this assignment?

One compelling reason might be the size of the Hasselblad negative. Each is 2 1/4 inches square, almost four times the area of a 35mm frame. (See box, below right, for actual size.)

To make an 11 x 14 print of the child, one would have to enlarge a 35mm negative 11.6 times. A comparable Hasselblad print requires only a 7-times enlargement. The ability to hold contrast is phenomenal.

Then there is the camera's leaf shutter. Unlike the shutter of a 35mm camera, it is fully synchronized for every type of flash at every speed up to 1/500th of a second.

Hasselblad Versus Others.

But why a Hasselblad when there are less-expensive alternatives? Why did eight out of ten top professional photographers surveyed name Hasselblad as the medium-format camera used in their work?

Consider this: The Hasselblad System makes available no less than 4 cameras, 21 lenses, 8 viewfinders, 9 film magazines (including Polaroid® backs) that give you a choice of anywhere from 1 to 500 exposures, and a staggering array of accessories.

A total of 332 pieces.

No other system that exists

today in the medium-format field can muster more than a fraction of that number of pieces.

For that matter, no other system offers three different formats—6 x 6cm, 6 x 4.5cm, and a 4.5 x 4.5cm superslide format for showing in any 35mm projector.

A lavish brochure on the 500EL/M and other Hasselblad cameras is available free if you write: Braun North America, Dept. MP2H, 55 Cambridge Parkway, Cambridge, Mass. 02142—a division of The Gillette Company and exclusive marketer of Hasselblad in the U.S.

It is actually possible to custom-build for yourself over 100 different Hasselblad cameras for almost every imaginable photographic situation—from the most simple of family snapshots to the most sophisticated of professional work.

Is it any wonder that the space program came to Hasselblad for the equipment which was to record man's first voyage to the moon?

HASSELBLAD®



The Motor-Drive Hasselblad 500EL/M, made in Sweden. The standard lens is a multi-coated f2.8 80mm Zeiss Planar.



Movie Making

by Tony Galluzzo

Different Angles Reveal More Or Less About Your Subjects

Composition is a boring subject. Old notions about composition persist. Current trends in both still and motion picture photography ridicule the old concepts.

All three statements seem to be at odds with one another, yet they are all true to some extent. Composition is simply a word defining a form. But for many of today's crackerjack photographers the word has lost its meaning. It's out of date with "what's happening" or merely serves as an annoyance that gets in the way of the picture and stifles spontaneity. After all, how can we all be so dense as to use such an archaic term in connection with "life as it happens," "documentary," or street photography, or even an honest-to-God "diary" film that lifts the "home movie" out of its laughable mediocrity and onto a more artistic level of filmmaking?

But remember, *composition* is merely a word, and throughout history, words have often lost their original meanings or have been altered to suit the times. This is hardly more evident than in motion pictures—a medium of expression that has probably had more impact on our lives than any other. The sophisticated Hollywood and European films have had a tremendous influence on the way we dress, the way we eat, the way we travel and conduct business. For better or worse. They continuously force us to reassess our lives, to look up at the screen and say: "Gee, I'd like to be like that and visit all those terrific places." Or, on the other hand, "Good grief, I wouldn't want to be in his shoes for love nor money!"

So what does all this have to do with the unfashionable subject of *composition*? Plenty. It has to do with the way in which we look at ourselves and the people around us. It also has to do with the fact that the movie camera gives each of us a certain amount of power. Not on

the same scale as that of the Hollywood titans, of course, but a power to influence all the same. With one dramatic close-up, we can make people see just what we want them to see; no more, no less.

Right now, I'd like to go a few steps further than in previous columns, take that nasty old word of *composition* and shake it up a little, turn it this way and that, and give you something to work on the next time you peer through the viewfinder. The idea is that you'll be able to take some of these examples, shake them up yourself and apply them as you see fit. Once you use them and see how they work, the whole process becomes practically instinctive.

First of all, if you think you can simply apply still photographic theories of composition to moviemaking, think again. You can start out that way—especially on static subjects—but other things get in the way. In still photography, your primary concern is to fill the *space* allotted you by one still frame of film. In movies, at least two other elements creep in to complicate matters: *time* and *movement*. The dominant element here is definitely *subject movement*. Camera movement—or optical movement of the zoom—should remain as inconspicuous as possible. Period. (Other people have other ideas and may employ jolting zooms and jiggling cameras—and they're perfectly entitled to whatever they get on film. Sometimes it's necessary; most times it's not.)

Since subject movement is the most fascinating to manipulate, let's see how we can use it in unison with the camera angle to strengthen our films:

Triangle Composition



Triangle Composition is an old standby, often used in films to show solidity. In this case it shows the solidity and team work of horse and trainer, but

also the dominance and strength of a powerful animal. The shot is taken from a low angle looking up to emphasize this even more. If the horse seems impressive in this frozen moment, think of how much more majestic this regal animal would be when bobbing up and down and finally crashing to the ground with his powerful forelegs. Now, imagine the shot taken over the girl's shoulder and looking up directly into the horse's face and hoofs. The composition would then suggest that the girl might be in potential danger. The horse would seem threatening rather than cooperative.

Threatening Composition



Here we have an example of *threatening composition*. It's a subjective point-of-view shot. Someone or something—as represented by the camera—is looking down on someone who is obviously trying to protect himself. By shooting from above, the character seems even more in peril than if the camera was looking straight on. Tree shadows contribute further to the oppressive nature of the shot.

Frames Within Frame



Frames within the frame. We could also consider this a point-of-view shot, depending on the shot that came before or goes after this. An observer—again represented by the camera—might be

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looking through the gate toward the mounted riders. The receding arches of pipe that connect these rodeo pens and the men who work within suggest an enclosed world, one quite apart from our everyday lives. The sign up front and dominating the frame confirms that. But our eyes are then drawn away from the sign, toward the cowboys who gesture with their hands as they talk. Even small movements finally dominate.

Changing Subjects



Up until now, the camera has not moved. But here we have *changing subject composition* and the camera is forced to close in on something. The man strides briskly across the frame and the camera pans with him. We zoom forward slowly as the man exits frame right and we center on a close-up of the girl at middle. Two shots in one without a cut in between. Neither pan nor zoom call much attention to themselves since the viewer is concentrating primarily on the people moving in the frame.

Perspective Composition



Perspective composition has the camera stationary once again. A wide focal length is set to take advantage of the depth offered in this scene. We also position the camera to create two strong diagonal lines: the stationary line of the houses, and the moving line of bicycle riders, crisscrossing one another. The special added quality to this scene is the continual change from long shot to close-up created by the riders themselves, without having to move the camera. As the man recedes into the distance, the approaching girl will fill the left of the frame before disappearing. It is a shot that provokes viewer interest for more than just a few seconds.

Off-Center Composition



Off-center composition takes the boredom out of being close. When Cinema-scope and, later, Panavision first appeared, many directors threw up their hands when it came to close-ups. How the hell do you center a face on such an extreme rectangle? You don't, of course. In the standard 3 x 4 format of super 8 or 16mm, there is no such problem, but off-centering a face against a partially blurred or blank expanse of screen is still valid and thought-provoking.

Centered and Crowded



Centered and crowded composition on this cowboy trying to subdue a wild horse jams as much energy as possible into the frame. Here we've clipped the horse's head severely at bottom and the cowboy's head at top, emphasizing the struggle and making it more dramatic. Any moment now the horse and rider will burst away from the confines of the frame—and maybe that's the moment you pull back or cut to a wider angle.

Shock Composition



Shock composition is achieved whenever something suddenly disrupts the balance of the frame. It's most effective in dramatic films when a dark figure sud-

Continued on next page

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MOVIEMAKING

Continued from previous page

denly steps in front of the camera from the side and looms over smaller, background figures. Especially at night. But it can also have impact in a case like this. There is still the element of surprise that makes us jump as the dog suddenly pops into this otherwise tranquil beach scene and we're not sure if the animal means trouble or not.

These are only a few examples of how motion picture composition can effect the way we look and react to filmed subjects. They can be applied to many other situations of your own selection but remember one thing: the treatment must fit the subject. You can emphasize or deemphasize the subject, make it stronger or weaker and alter the viewer's psychological attitude toward it. Just look through the viewfinder once more and think.



MANUFACTURER'S SPECIFICATIONS: Beaulieu 1008 XL sound camera.

LENS/VIEWING: 7-45mm f/1.2 motorized zoom, focusing to 5 ft. (1.5m) normally; to 2 in. (50mm) in macro mode. Through-lens viewing with colorfringe focusing on aerial screen. Viewfinder shows f/stop scale and LED signals for film transport, manual exposure, sound indicator and filter mode.

EXPOSURE/FILM DRIVE: Through-lens auto exposure; manual override; 9, 18, 24, 36 fps plus single frame; powered by six AA batteries in grip, or by 6-cell 1.5 volt accessory pack. **SOUND SYSTEM:** Recording head and stabilizer; two-position ALC; one microphone input; standard microphone plus boom microphone; earphone.

OTHER: Automatic fades of picture/

sound; flash sync output; battery test; comes with separate intervalometer, shoulder brace, AC power supply.

WEIGHT: 4 lb.

Price: \$975

First impressions: The new Beaulieu 1008 XL is unlike any other previous Beaulieu. That may not seem like such a dramatic statement for those unfamiliar with Beaulieu super 8 and 16mm cameras. But to those who know, certain immediate distinctions can be drawn. First, all previous Beaulieus had the professionally-designed guillotine mirror reflex shutter—to us, one of its most unique qualities since it allowed all the light to alternately strike the film or penetrate the finder. The current Beaulieu has a standard beam-splitter; part of the incoming light goes to the viewfinder while part of it exposes the film. Second, all previous Beaulieus also afforded the advantage of interchangeable lenses, including 35mm lenses from SLRs. This one, naturally, has a built-in zoom lens, as with most super 8 cameras.

Those are the two major engineering differences among other subtler ones to be found when comparing the two types of Beaulieu camera. A third, perhaps minor and largely sentimental distinction, has to do with where the cameras are made. The more professionally-oriented cameras are produced in Beaulieu's original plant in Romarantin, France under the Beaulieu family's personal supervision. The current 1008 XL is made in Bell & Howell's Japan plant. (Bell & Howell now distributes Beaulieu equipment.) Still, we are told, Marcel Beaulieu has been personally involved in designing the new camera.

Now that we've dutifully gotten past all of this business of historical perspective, what immediate conclusions can we offer? And why has Beaulieu departed from tradition? One answer is obvious: to seek a broader market. At a list price of \$2,100, only a hard core of serious filmmakers are grasping Beaulieu 5008MS sound cameras to their breasts. Others, may, however, consider the more economical Beaulieu 3008-S that lists for \$1,595 and is based on the same design.

Aside from this dichotomy of approaches in designing super 8 cameras, let's take the new 1008 XL sound camera on its own merits.

Closer look: We are obviously dealing with a very sturdy camera in the 1008 XL. Heft all 4 lb. of it and you know this is no lightweight. But, because of the slanted grip configuration, the camera sits quite comfortably in the hand. As you pick it up, the web of your hand between thumb and forefinger, activates the electronics. This is a practical touch and similar in a way to previous Beaulieus.

Press the release trigger halfway and you can now pre-monitor sound through the earphone before shooting, to place

Continued on page 66

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MOVIEMAKING

Continued from page 64



Handle has on/off switch at bottom; press trigger to line to pre-monitor sound.

your microphone for the best pickup. The microphone jack connects to a 5-pin DIN input, the type found on much European audio equipment but only a few super 8 cameras. It's a solid connection but means you cannot use microphones from other super 8 machines.

In our estimation this hardly matters at all since Beaulieu thoughtfully provides, not one, but two microphones.



European DIN plug for mic/line input follows tradition of previous Beaulieus.

One is a very good dynamic with cardioid pickup pattern, to be used on a desk stand or held in the hand. The other is what we've come to call a "boom" mike. This one is an electret (which means it requires its own alkaline battery) and has a super cardioid pickup pattern—very narrow and effective for rejecting sounds behind the camera.

The output socket provided for the earphone jack is another story. It's designed for a sub-miniature plug and did not accept any of the standard mini-plug connectors we had in the lab. To control sound input, Beaulieu has provided the usual ALC (auto level control) method and a switch to cut the level by -10 dB. There is no manual volume override.

As we peer through the finder we notice one thing immediately; it is adequately bright and sufficiently large. But what's that odd red/green fringe on all out-of-focus objects? It's called color fringe focusing, of all things, (sometimes dichroic focusing) and it's been used for

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MOVIEMAKING

Continued From page 66

years on Bell & Howell's own super 8 machines. Judging from reactions around here, it may very well be the answer for some people who find focusing difficult—especially in super 8 cameras.



Standard mini jacks won't fit earphone plug. Sub-minis are required.

You still must set the zoom at its tele position (in this case 45mm) to insure accuracy. But the color fringe method is one of the snappiest focusing methods we've used—unless you're focusing on dark hair in a dark place. When the red/green fringe disappears on the subject you're most concerned with, the image is sharp and clear.

There are other touches on the Beaulieu 1008 XL that go beyond the average sound camera: a fade button at top for smooth picture/sound fade transitions; a flash sync output for use as a once-per-frame contact when shooting double sync sound with a recorder designed for this use; and a decent frame rate range that includes 9 fps and 36 fps, as well as 18, 24 fps and single frame.

Test results: Although running noise is a bit above average on this camera when shooting at 18 fps, no camera noise could be detected when the dynamic desk mike was placed at least 2 ft. from the speaking subject and the camera was at least 5 ft. away. General ambient sounds seem to cover any possible camera whir. In studio situations—or those in quiet, carpeted living rooms—it's advisable to set the camera at least 7 ft. away from your subject and place the microphone about 1 ft. away, aimed directly at the speaker's mouth. At 24 fps, camera whir is naturally more persistent.

Our sound results, played back through a quality super 8 projector, were nothing short of excellent. Voice reproduction is very natural with no apparent distortion. We were so impressed, in fact, that we played back test films from other super 8 cameras (yes, including the top-rated Beaulieu 5008) and must rate the 1008 as among the very best in sound reproduction. Even music fared well, with only a slight amount of harmonic distortion noticeable.

ALC recovery time between loud and soft sounds bombarding the soundtrack is remarkably swift. But after you first press the release trigger for each take,

Continued on page 80

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Is the viewfinder a help or a hindrance?

A finder shouldn't get between you and your picture. The XG-7's finder is incredibly bright, with precise and easy focusing assured by a combination split-image/microprism screen. Red light emitting diodes tell you what shutter speed is being set, steplessly and automatically, between 1 and 1/1000th second. LED's also warn you of under or over-exposure, and the XG-7 will lock rather than take an over-exposed picture.

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Automatic winders and flash units should be more than just attachments. They should work together as creative tools, in perfect harmony with the camera. That's why the Electroflash 200X for the XG-7 was designed to fire in continuous

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VOL. 3, PART 4, PAGE 1

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P-2

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Indicate finish desired: ☐ Glossy ☐ Matte ☐ Canvas (to 20"x24")
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PLEASE READ: The return of any film or print to us for processing or any other purpose, constitutes an agreement by you that if any such film or print is damaged or lost by us it will be replaced with an equivalent amount of unexposed film and processing. Except for such replacement, the handling of such film or prints by us is without warranty or liability even though damage or loss is caused by negligence or other fault.

WHAT'S WHAT WHAT'S WHAT

They'll Mix To Match

Looking for some Windisch pyrocathechin compensating developer or selenium rapid concentrate? Well, look no more. Now you can get these and many other special purpose, unique, or hard-to-find photographic formulas for black-and-white work from a factory located in the photographic capital of Western Montana—Missoula.

We spoke to partners Mark Hull, an amateur photographer, and Ralph Freese, Professor of Chemistry at The University of Montana, who told us, "Photographers' Formulary was formed as a small business serving the many users of photographic chemicals who have a difficult time locating the products they need. We specialize in providing the customer with the amount of chemical needed, rather than some prepackaged amount that may or may not be suited to one's needs. We duplicate many formulas, enabling the user to experiment without making a heavy investment."

For a catalog, write The Photographers' Formulary, Inc., P.O. Box 5105, Missoula, Montana 59806. Or you can send them a list of your needs and they'll see what they can cook up for you.

Incredible Eisie Cuts Capers & Cake At 80

Think of a photographer at 80 and you probably conjure up visions of a serious, tall, distinguished, white-haired gentleman, slightly stooped, accepting the plaudits of the public for his past great pictures. Oh, he probably fools around a bit with a camera now and then, but his active career is largely in the past.

That's about as far away from the real Alfred Eisenstaedt as you can possibly get. *Life* magazine's great journalist looks like 50. He's dark, short, grinning, hard-muscled (he regularly does one-hand push-ups), is built like a coiled spring, ready willing and able to get on with the next back-breaking assignment. No matter where, when or for how long. A recent assignment was to cut a giant birthday cake during a wing-ding party in his honor given by *Life* at "New York, New York," a swank disco/restaurant.

"It's amazing isn't it, that I'm still going," said the birthday child—a remark we recall we first heard from Eisie some 20 years ago. Yes, yes, amazing then,



Yep, he can still cut it: Alfred Eisenstaedt considers camera-shaped cake at *Life* bash in his honor. Even at 80, he danced 'til midnight.

amazing now. Eisie waltzed off to greet some of his other 450 party guests amid the din of the music. Later he was reported to have discoed with 17 different partners, quitting near midnight only after wearing everyone else out. We were by that time back at home, recuperating and getting our younger old feet ready for his 90th birthday.

Pentax 110 Winder Winds On And On, And On, And On, And...

The assignment seemed a piece of cake—just see how many 110 cartridges the Pentax Auto 110's auto winder would advance through the camera using a fresh pair of alkaline penlight cells, so we could report the results in our Pentax 110 camera test ("Modern Tests," January, page xxx). Sticky wicket number one is the uncompromising nature of the 110 cartridge itself, which is designed to advance film only, not to rewind it. And so, lacking a special rewindable "demonstration" 110 cartridge, we were obliged to "waste all that film," as MODERN's skinflint staffers succinctly put it. Eyes turned imploringly ceiling-ward, we gritted our teeth as cartridge after imageless cartridge moved relentlessly through

the tiny SLR as editorial assistant Claire Mathews kept pressing away on the shutter release.

Forty 12-exposure cartridges—that oughta be enough to test its mettle, eh? Well no, not exactly. In addition to 40 12-exposure loads of Verichrome Pan (cheapest film, you know) we shot, we also ran through three 20-exposure rolls of out-dated Ektachrome, 20 more rolls of 12-exposure Verichrome, and finally 40 more 12-exposure Kodacolor-II cartridges (after our local source ran out of

Click whir, click whir... and so on through more than a hundred non-rewindable Instamatic 110 cartridges (groan) in our Pentax winder test. And the winner is...



Verichrome). For the record, that makes a grand total of 1260 exposures, plus the power needed to wind the cartridge to the first frame and to wind the film fully forward after the last shot on each roll.

The results of this monumental film-eating contest? The Pentax winder won and we lost! Yep, the darned thing was still going strong after the last roll, advancing film almost as fast as it did at the beginning. In fact, the only components to show any signs of wear were the Pentax Auto 110's meter batteries and Claire's right index finger, which we advised her to soak in D-76 1:1.

Now, do any of you ecological recyclers out there have a good use for 103 slightly used plastic cartridges or 1260 fuzzy photos of our ceiling?

WHAT'S WHAT WHAT'S WHAT

Making A Black-out A Knock-out

Every so often Mother Nature performs a trick that makes for photographic fun and provides a challenge to adventurous picture-makers. On Feb. 26 there will be a total eclipse of the sun, visible and photographable (if the weatherman co-operates) in the Northwest U.S. It will be the last total solar eclipse visible in the Continental United States this century, although there will be one in Mexico in 1991 and one in Hawaii in 1997.

The eclipse will be visible in totality in most of Montana, North Dakota and Oregon and in much of Idaho and Washington, as well as Manitoba and Saskatchewan. Many other places will have a high percentage of obscurity as the moon passes in front of the sun, so photographers in much of North America might want to take a crack at this opportunity for some unusual-looking photographs.

There are many aspects of a solar eclipse that a knowledgeable astronomy buff might want to try, but for the ordinary photographer there are two types of pictures that are dramatic enough to be worth the effort. You either can make a series of dramatic exposures showing the progress of the eclipse, if you have a long lens and possibly a tele-extender, or you can make a series of exposures all on one piece of film showing the sun as it moves across the sky and is covered and then uncovered by the moon. Even if you're not in the area of complete totality, it can make for exciting and rewarding pictures.

There's a rough rule of thumb you should know about for both solar and lunar photography, and that is that the image size will be equal to 1/100th of the focal length of the lens. With a 10-in. lens (250 mm) your image is 1/10 in. (2.5 mm) wide on the film, so a 40-in. lens (or 1000 mm) will give an image about 4/10 in. (10mm) wide. Of course all eclipse photography needs to be done with a tripod or other steady camera support.

And there are a number of other things you must know. The light of the sun is so intense that even if you're not going to make multiple exposures, you have to cut down its intensity with neutral-density filters. Most experienced astro-photographers like to use N.D. filters of 4.0 or 5.0 density. (Note that this is not 4X or 5X, but filters that reduce the light by a factor (for N.D. 4.0) of 10,000 X, or 13½ stops,

and (for N.D. 5.0) 100,000 X, or 16½ stops. You can see that you're fooling around with intense illumination! At the point of totality, however, no neutral density filter is needed by photographers within the 195-mile wide band of total obscurity of the sun. Since N.D. filters of 4.0 and 5.0 may be hard to find, just know that you can use a N.D. 2.0 + N.D. 3.0 to make a N.D. 5.0, or a N.D. 2.0 + N.D. 1.0 + N.D. 1.0 to make N.D. 4.0, and so on.

These are not the only filters you will need. Almost everyone knows that you should never look directly at the sun; it can damage your eyes permanently. During eclipses, even though the sun's inten-

sity may be diminished, people tend to look at the sun for longer periods of time, and this is what helps to increase the damage to the eye. In addition, the concentration of the sun's rays by the lens of the camera makes it even more dangerous. So, how do you focus? How do you know when to make the exposures? Photographers are generally fortunate for they usually have just the thing—a couple of pieces of heavily fogged and well developed black-and-white film. Do not use black (unexposed but developed) color film, for the metallic silver has been bleached out in processing and it does not offer adequate protection to the eye. Two thicknesses of fogged b&w film are recommended.

Single-lens-reflex cameras have induced more than normal eye injury during solar eclipses because photographers don't understand that all focusing and framing must be done with the fogged black-and-white film in front of the lens, and then must be removed for actual picture taking and the Neutral Density filters used. The N.D. filters do not have the silver grains in them and thus won't diffuse the image as the silver-grained fogged film will. But be sure the



AMERICAN MUSEUM-HAYDEN PLANETARIUM

Approximate Exposures for Still and Movie* Cameras

Speed (ASA)	Partial Phases		Totality (Prominences)		Totality (Inner Corona)		Totality (Outer Corona)	
	STILL	MOVIE	STILL	MOVIE	STILL	MOVIE	STILL	MOVIE
25-32	1/5.6	1/11	1/3.5	1/8	1/3.5	1/2.8	1/3.5	1/1.4
	5.00 ND	5.00 ND	No Filter	No Filter	No Filter	No Filter	No Filter	No Filter
	1/125		1/125		1/15		1/2	
40-50	1/6.3	1/13	1/4.5	1/9.5	1/4.5	1/3.5	1/4.5	1/1.9
	5.00 ND	5.00 ND	No Filter	No Filter	No Filter	No Filter	No Filter	No Filter
	1/125		1/125		1/15		1/2	
64-80	1/8	1/16	1/5.6	1/11	1/5.6	1/4	1/5.6	1/2
	5.00 ND	5.00 ND	No Filter	No Filter	No Filter	No Filter	No Filter	No Filter
	1/125		1/125		1/15		1/2	
125-160	1/11	1/22	1/8	1/16	1/8	1/5.6	1/8	1/2
	5.00 ND	5.00 ND	No Filter	No Filter	No Filter	No Filter	No Filter	No Filter
	1/125		1/125		1/15		1/2	
200-250	1/16	1/9.5	1/11	1/22	1/11	1/8	1/11	1/2.8
	5.00 ND	6.00 ND	No Filter	No Filter	No Filter	No Filter	No Filter	No Filter
	1/125		1/125		1/15		1/2	
400-650	1/18	1/11	1/16	1/11	1/16	1/9.5	1/16	1/4
	5.00 ND	6.00 ND	No Filter	1.00 ND	No Filter	No Filter	No Filter	No Filter
	1/250		1/125		1/15		1/2	
1000-1250	1/16	1/16	1/16	1/16	1/16	1/13	1/16	1/5.5
	5.00 ND	6.00 ND	No Filter	1.00 ND	No Filter	No Filter	No Filter	No Filter
	1/500		1/250		1/30		1/4	

*The lens openings given for movie cameras are based on a normal camera speed of 16 or 18 t.p.s.

WHAT'S WHAT WHAT'S WHAT W

eye-protecting film is used between sun and lens and not behind the lens, or else the sun, concentrated by the lens, may burn a nice hole through the filter on the way to destroying your eye!

So you use the silver-grained filter for lining up the camera and focusing, and then replace it with the N.D. filter and be sure *not* to look through the viewing lens until the lens is no longer pointing at the sun, or is again protected with the safe infrared-absorbing film filter.

If you are going to try to catch a series of exposures on one piece of film you might want to check your newspaper or weather station for the time the eclipse is expected in your area and go scouting a day or so ahead of time to find a nice location. You might also want to find out when partial phases start and end, and when the maximum obscurity (black-out) will occur. And you might want to see the path of the sun the day before to get an idea of where the action will take place in the sky.

Plan to make a series of exposures at 5- or 10-min. intervals starting an hour or half hour before the peak (depending on where you are and how much obscurity your location will enjoy) and continue

each this way, if you practice. And if you want to include images of landscape or buildings in the foreground, you may want to wait until the sun has passed out of the scene and make one additional exposure to get details of the earth-objects in your picture. Either block out the sky area to keep it dark, or, if you're working in black and white, make a longer exposure with a red filter in place. Since you're pointing the camera near the sun, polarizers will not work.

You also can make time-lapse movies by calculating the shutter speed of your camera and then stopping down and using neutral density filters as though you were making still pictures.

Color film eclipse pictures are also very beautiful and, depending on camera, lens, atmosphere and the eclipse itself, can be very exciting. But shooting on color film with a neutral-density filter will produce a picture against a black sky. So after the eclipse is over, turn the camera toward the blue sky and make an underexposure; this will put some blue in the sky.

Serious photographers may want to go and shoot a series of pictures of the sun a week or so before the eclipse day using the viewing filters and neutral-density photographic filters just to have a dry run. The brightness of the sun will be about the same as it will be during the partial phases of the eclipse, and if you plan to work in color you may want to make some minor adjustments in your exposure.

We're giving you a table (far left) to show what kind of exposures are called for in solar eclipse photography, but you might want to see where the data comes from. Here's a classic formula that astro-photographers have used for many years:

$$f = W \times S \times 10^{7-11}$$

where: *f* is diaphragm setting

W is film speed in ASA

S is shutter speed in seconds

D is density of neutral-density filter

Suppose you had a film of 200 ASA and were going to use a shutter speed of 1/200 sec. and a Neutral-Density filter combination of N.D. 5.0. You'd come up with

$$f = 200 \times 1/200 \times 10^{7-5}$$

$$f = 100 \text{ or about } f/10$$

Of course, if it rains, you may want to fake the whole thing in your darkroom by using a series of candy wafers and just chipping off the edges!

Hope you have good weather!

35 Years Ago In MODERN ... Feb. 1944



• Let's all play "Analyze Your Developer," with your host, Tracy Diers. Okay TD, what makes my soup turn that nasty brown color? Your problem, MP, is that the accelerator, while absolutely necessary in the developing bath, caused the developing agent to self-destruct via oxidation. Add a pinch of sodium sulphite—see the various recipes included—and bye, bye brownie. Diers provided a few other formulas for more fun and experimentation.

• Harry Shigeta boldly proclaimed "I Shot 'Lincoln'." Okay, Harry, we'll bite. Those shots really did look like Honest Abe. How did you do it? Harry's first step was to find a friend with Lincoln-esque features, followed by a plastic mask of the Prez, courtesy the Chicago Historical Society and, finally, the judicious application of make-up. His efforts were so successful that some of his theatre friends admitted the photos looked "like Massey himself."

• Those folks opting for the cozy environs of the fireplace instead of trekking through the snow à la Sergeant Prestone might just as well stay home and watch Oswald Rabbit, Donald Duck, or Bosko via their 8mm or 16mm projectors. Hollywood Film Enterprises, Inc. offered a full catalog of the adventures of America's favorite bunny—\$1.25 for a 50-ft. reel of 8mm, \$2.50 for 100 ft. of 16.

Obscurity at Peak of Eclipse

City	Percentage of sun covered
Boston	60.9
Billings, Mont.	100
Chicago	79.3
Duluth	93.1
Helena, Mont.	100
Houston	57.8
Los Angeles	77.6
Miami	31.5
New York City	60.8
Olympia, Wash.	100
Portland, Ore.	100
St. Louis	74.7
San Francisco	86.4
Walla Walla, Wash.	100
Washington, D.C.	60.2
Yakima, Wash.	100

making the exposures at the same intervals after the main event so you end up with a series showing the sun blacking out, then at maximum coverage by the moon, and then a gradual uncovering.

If you are going to make this kind of picture, you should use a camera that provides for multiple exposures, or else use very slow film, set the camera on "time-exposure" and use a lens cap to quickly uncover and cover the lens. You can make exposures of about 1/10 sec.

WHAT'S WHAT WHAT'S WHAT

IPOSA Presents An Ogler's Delight

Want to see more than 100 lines of photo equipment without driving your neighborhood photo-store owner to acts of desperation and despair? Got a yen for having each lens-mount button and LED blip pointed out in time-consuming detail, without having to worry that you're being pampered only because your checkbook's on the counter? If so, what you're looking for may be the IPOSA PhotoShow International, an exposition of equipment and imagery at which selling (and buying) is off limits.

IPOSA (International Photo Optical Show Association, Inc.), a non-profit umbrella whose membership includes most major manufacturers and importers, puts on its four-day show, designed to appeal to amateur and pro alike, in six cities a year. What you get for the price of admission are a camera and accessory check-up clinic, models and fashion shows to photograph, a lecture series covering various facets of picture taking, an exhibition of fine photographs, contests, door prizes and—of course—those hundreds of tables of brand-name equipment, behind each of which a factory-trained representative stands ready to answer your queries.

The 78-79 edition of the PhotoShow International already has hit the road, but you can still catch it in Seattle (Jan. 25-28—hurry!), Los Angeles (March 15-18), San Francisco (April 5-8) and Detroit (May 17-20). Watch local listings in these areas for further information. And remember—leave the checkbooks home!

Fast Food For Scholars

If you want to know all about cameras and equipment, you come to us—right? We certainly hope so. If you want to research the lives of famous photographers, where do you go? Up to now—nowhere. But soon you'll be able to get as much data on these VIPs as your gray matter can absorb, via the International Museum of Photography at George Eastman House. As a result of a grant from the National Endowment for the Humanities, that august repository of things photographic in Rochester, N.Y. is going to establish a biographical file of photog-

rappers. The NEH grant will enable Eastman House to collect data and store it in a

computer. Individual entries will include name, life dates, place and period active, nationality and relevant bibliographic information.

According to the project's director, Andrew Eskind, Assistant Director of the Museum, "Initially, only photographers whose work is represented in the Eastman House collections will be included. Since the museum has long held work by the world's most famous photographers, from Daguerre and Fox Talbot to contemporary workers, we needn't fear omitting many people of interest to researchers."

The grant-supported phase of the project will end with a microfiche index to about 5,000 photographers, plus nationalities and places of activity, represented in the museum's collections. The list will be available for a fee. The entire project will take about a year to complete.

A Street-Level View Of Men Friends

Bernard Pierre Wolff is one of the best street photographers around today. In his recent book of photographs, *Friends and Friends of Friends* (E.P. Dutton, \$11.25 paperback), Wolff gives evidence of how street photography in the hands of a sensitive and talented photographer can probe meanings beyond surface events.

Though the title doesn't make it clear, the photographs deal only with men—men encountered on the streets of New

York, Lisbon, Lucknow, Los Angeles, Sierre Leone—all over the world. In Rome, workers on a break clown happily for the camera; in Madrid, a street guitarist serenades an appreciative middle-aged man; in New York, pot-bellied cops stand easily enjoying each others' company; in Mexico City, a boy lies reading in exquisite repose on his father's back.

In contrast to the "soft" emotions men sometimes display in each others' company, the book includes glimpses of the more traditional, "hard" male role models. For example, embodied in a powerful close-up of statuary portraying a military group—two steely-faced men carrying a wounded and drooping third—are the ideals of heroism and strength to which men through the ages have been expected to aspire. However, Wolff's essay argues for a richer view of man's emotions, including the shy pride of a New Delhi man seeming to offer up his dear friend to the camera; the machoism of professional weightlifters in New York, and the gentle appreciation of a single flower by a Tunisian policeman.

The book is enhanced throughout by well-chosen quotes about friendship from sources ranging from Aristotle to Oscar Wilde. John Leonard's fine introduction dealing with friendship between men ends with this statement: "Wolff has reminded the rest of the militant world that we have seizures of feeling, are suspected of love, might die for our friends and are not strangers to nests and webs."—J.S.



A new twist is gender photography, Bernard Pierre Wolff's book focuses on the companionship of the male species (here, three Italian sailors in Rome, 1978).

The time to find out what a slide projector does is before you buy it.

To be sure your new slide projector will do everything you want it to, ask these questions before you decide:



Does it operate on dependable gravity feed, and have a precise mechanism which gently lowers each slide to help prevent jamming?



Does it have a curved-field lens which helps produce a sharper image by compensating for film curvature that occurs in cardboard- and plastic-mounted slides?



Is it whisper-quiet? Will your conversation be heard above the noise the machine makes? (Ask for a demonstration and listen for yourself.)



Does the projector offer showmanship aids like precise automatic focus, forward and reverse controls and remote (or automatically timed) slide changing?

Do you have a choice of lenses, including zoom? Is there a wide range of accessories available, like slide trays, stack loaders, carrying case and sound synchronizers?



Can you see the number of the slide being projected, even in the dark?



Has it a proven design, one that's been delivering dependable performances for years and years?

YES



If you received a "yes" answer to every question, you're looking at one of the 7 different Kodak Carousel projector models.



Take a walk through the new Vivitar 285 flash system.

Get to know the latest addition to the most complete family of fine flash systems available anywhere.

Start here X



Come along. You'll see all kinds of interesting innovations in this, the newest of Vivitar flash systems. The Vivitar 285 Thyristor zoom flash offers a normal zoom Guide Number of 60 with ASA 25 film and built-in variable light dispersion to match the coverage of your camera lens—from wide angle to telephoto. It also gives you easy to use automatic bounce flash. But let's really look it over.

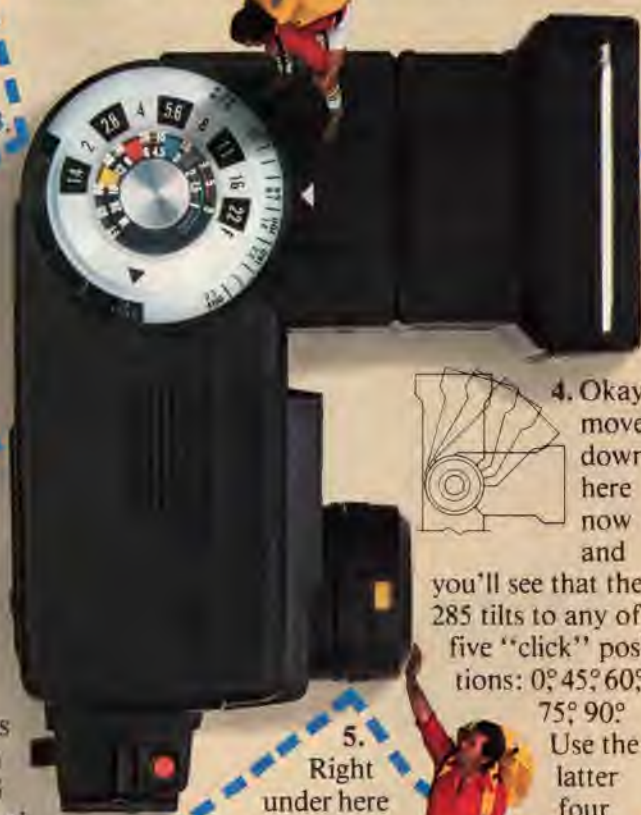
3. Up this way we've got the **Calculator Dial**—zoom coupled and self-compensating. It not only tells you the minimum and maximum auto distances but changes automatically as you switch from one zoom position to another. (We'll show you the zoom head a little later in the tour.) The dial also shows you how to set **The Vari-Power System** that lets you reduce light output levels from Full to $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$. Great for outdoor fill-in flash, multiple flash, faster recycle time, faster action freezing or for use with a specific f-stop.

1. First stop, the **Removable Vari-Sensor Module**. Four auto operating ranges and a solid state computer that delivers the right quantity of light for the right exposure, whether you're shooting direct or bounce flash. Plug the sensor module into the optional sensor connecting cord and you've got automatic bounce flash in any direction.

2. The Vivitar 285 can be used with several **Power Sources**: 1.5 volt AA Alkaline batteries; NC-3 NiCads for fast recycling can be recharged in just 15 minutes with the optional Vivitar Charge 15; the Vivitar SB-6AC Adapter and the LVP-2 Low Voltage Battery Pack. This pack gives you more flashes than any other battery source. Important, too, the 285 has a built-in battery saving circuit along with energy-saving Thyristor circuitry.

4. Okay, move down here now and you'll see that the 285 tilts to any of five "click" positions: 0°, 45°, 60°, 75°, 90°. Use the latter four positions to bounce light off reflective surfaces for softer lighting.

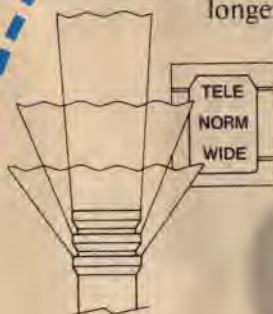
5. Right under here on the Vari-Sensor module is the **Mode Selector Dial**. This sets up the 285 for manual or automatic operation for four different f-stops and Vari-Power Selection.



6. The green light up there is the **Sufficient Light Indicator**. It lets you know before you take a picture if you've got enough light for proper exposure.

8. That white button up there lights up the Calculator Dial so you can see what you're doing when it's too dark to see.

7. The **Optical Zoom Flash Head** has three settings, wide (35mm), normal (50mm-55mm), and tele (105mm and longer). Besides matching flash coverage to your camera lens coverage, guide numbers change as you zoom — wide produces a lower number, tele a higher one. In tele, automatic flash pictures are possible out to 70 feet!



9. Look here and you'll see the unique ready light. It has readout in three informative stages: red means half power; green ready to fire;* alternate red and green blinking means the battery saving circuit is functioning.



10. This last button down here is important. Push it and it pops a flash that ties in with the Sufficient Light Indicator. It informs you if the flash is ample enough for proper exposure before you take the picture.

Great idea!

10. you're at your participating Vivitar Dealer, ask for a copy of *Advanced Lighting Techniques with Vivitar Electronic Flash Systems*, a booklet with examples of creative flash photography complete with lighting diagrams and full descriptions of how the photographs were created.



Now that you've walked in and around the 285, we think that you might like to see one in person. Walk into your dealer and see the Vivitar 285 Zoom Thyristor Flash and its system of accessories. It's part of a whole family of Vivitar flash systems... And while

Vivitar 285 Flash System



*Specifications based on current ANSI or ICH standards.
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Vivitar®

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**For only \$5, we can improve your skills
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The Paterson Darkroom Club — established by the people who make America's most popular line of darkroom accessories — is the first of its kind. It gives you tips on technique — and even free professional evaluations of 5 prints a year. And it allows a 10% discount on all store-bought Paterson products, chemicals and Agfa-Gevaert enlarging papers. (Simply send us your receipts with your name, address, and membership number, and we'll send you a prompt rebate check.)



Get your complete membership kit and save 10% on all your Paterson darkroom purchases.

Since an average darkroom owner spends \$188 a year for chemicals and papers, that means a savings of \$18. (If you're just setting up your darkroom, or buying new equipment, you'll save even more.) But whether you've recently begun to make your own prints... or are just thinking about it... the Club offers you many extra bonuses.

- A membership card valid until January 31, 1980. (Or for an extra year if you take a two-year membership.)

- A quarterly newsletter, *Paterson Developments*, with darkroom techniques... new product news...

classified ads at no charge for 25 words or less... a "letters" column to solve problems and give advice... and a critique of a print telling why it was successful and how it could have been more effective.

- A complete set of easy-to-read blueprints showing how to set up or expand a temporary or permanent darkroom.

- A Paterson "how-to" book on the darkroom giving all you need to know (a \$6.95 retail value).

- A darkroom doorknob sign to avoid disaster.

- 24 pressure-sensitive, chemical-proof labels for all your chemicals and trays.

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Simply fill out and return the coupon below.

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☐ **YES!** Sign me up so I can start to save. Enclosed find my \$5 check or money order for a year's membership.

☐ I'd like to save even more. Here's my \$8.50 check or money order for a two-year membership.

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Address _____

City _____

State _____ Zip _____

Allow six weeks for delivery. Void where prohibited, taxed, or restricted. Valid only in U.S. and Canada. Offer applies only to retail customers. M-5

MOVIEMAKING

Continued from page 68

there is about 1 sec. of delay before sound hits its stride at the proper level.

The 7-45mm f/1.2 zoom lens on the 1008 XL provides a more than adequate range for most filming situations. Resolution tests showed it to be about average at the wide angle end and improve considerably when set at medium focal lengths of 15 to 25mm. Definition was rated very good at these focal lengths and above average at 45mm. There was some red color fringing on white edges, especially at 45mm. Closing down two to three stops minimized any secondary color and provided better definition.

FPS Rates

18 fps, $\pm \frac{1}{2}$ frame

24 fps, $\pm \frac{1}{2}$ frame

Camera Noise

(with 50 ft. sound cartridge)

At 18 fps, 52 dBA

At 24 fps, 55 dBA

Flare is very well controlled in this lens. Even when panning across small light sources, flare is kept to a minimum. Overall contrast is also quite good.

By lifting the zoom handle, we go into the macro mode at the wide angle end. Even at only a few inches from our subjects, focusing with the color-fringe method was just as quick and easy as when focusing at normal distances. Test results of our tiny resolution targets and the face of a watch were gratifying; definition is very good with only a hint of edge distortion.

The 7-45mm zoom range can be powered by pressing two adjoining buttons at the top side of the camera. A switch next to this is marked slow or fast. This could very well have been left off the camera, however, since the difference between slow and fast zooming is a mere second; fast was 2.5 sec. and slow, 3.5 sec.

Final impressions: Diehard Beaulieu fans may not recognize the 1008 XL as being a typical Beaulieu, save for the familiar metal-grey-toned exterior. Then again, it was not designed to be judged against its high-priced, ultra-sophisticated head of the line, the 5008 MS. As an amateur sound movie camera, however, it certainly holds its own with the better class of current cameras.

If the list price of \$975 sounds somewhat steep, remember that the 1008 XL provides a complete shooting package including two excellent microphones and several other accessories. Add a straight-forward design and excellent sound system and you have a camera that will more than meet the needs of most serious amateurs. —THE END

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EKTACHROME 200	4.15	—	6.30	—	—	4.30	—	—
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In testing lenses, why do you use Kodak Panatomic-X in preference to Ilford's Pan F? I've found Pan F to have finer grain (along with a different grain structure). Is there more to a film's acutance than grain size? Also, can you tell me how these films' exposure latitudes compare?—Peter Mailey, Berkeley, Calif.

We agree that Ilford's Pan F is comparable in overall quality to Kodak Panatomic-X and it would make an excellent lens test film. However, we pride ourselves on the fact that any reasonably competent and conscientious photographer can duplicate our resolution test procedures at home using MODERN's Lens Test Kit (\$4.95 from MODERN PHOTOGRAPHY, 2160 Patterson St., Cincinnati, Ohio 45211). We have, therefore, standardized on Kodak Pan-X because it's readily available throughout the U.S. while Ilford Pan F is not.

Since we haven't conducted an official comparison test of both films we hesitate to draw firm conclusions, but it's our impression that Pan F and Pan-X don't differ markedly in apparent graininess, acutance or exposure latitude. Incidentally, acutance has nothing directly to do with graininess. It is an objective measurement of the ability of a photographic process (or film) to produce "sharp" images, as determined by placing a sharp knife edge in contact with the material under test, and exposing it by means of a point light source or collimated beam of light.

I am going to get a 35mm SLR and I don't know whether to get a 50mm 1.4 lens or a 1.7 lens. The 50mm 1.7 lens is considerably cheaper, but which lens do I need?—Gary Duncan, Santa Rosa, Calif.

It depends on what sort of photography you do. In general, but with some notable exceptions, the f/1.7 or f/2 lens of any given brand will usually offer slightly better overall performance than the f/1.4. Whether you should opt for the f/1.4 notwithstanding is a matter of whether you intend a lot of low-light work, which would make the extra speed worth it. Again, this is a generality, and if there are specific normal lenses you wish to compare, we suggest you consult our 1979 *Photo Buying Guide*.

In "19 Great Used Camera Buys!!" in the August 1978 MODERN, the author stated "while some of the earlier Bronicas were plagued with mechanical woes, the S2A is a thoroughly debugged, all mechanical version." My questions are: which models give trouble and which do not?—J. Plimley, Oakland, Calif.

Among the "earlier Bronicas" to which we were referring were the original Bronica Deluxe, which was the worst in this re-

spect, and the Bronica S2, which represented a great improvement over the Deluxe, but was still not a paragon of reliability. The "debugged" models began with the S2A, and include the present Bronica EC-TL and ETR.

Several issues back I saw an article which compared three methods of making prints from slides. The discussion of the three methods described the color shifts, sharpness, etc. as compared to the standard, a slide. However, in the article the "slide" used as a standard was a print. My question is how can magazines make prints which can be considered as sharp, the same color, etc. as the original slide?

A second, but related, question: Where can a person send slides to have top quality prints made? I have sent two slides to firms advertised in your magazine and though the prints are good I am not completely satisfied. The sharpness, color balance and other qualities are acceptable but highlighted colors become washed out. I paid for custom printing and feel that batch machine printing is what I received.

—Timothy Krohn, Tamuning, Guam

The answer to your first question is, of course, that neither we nor any other magazine can accurately render the appearance of slides on a printed page—this is an inherent limitation of magazine reproduction, hence we must rely on verbal descriptions and enlargements to get any subtle points across. As for color labs we generally shy away from recommending specific custom labs since, we have found, the performance of an individual lab can vary from job to job. However our article on color processing labs in the April 1978 issue of MODERN might be helpful to you in making your own selection.

I am going to buy a color head for my enlarger and I must decide if I should spend the extra money on a stabilized power supply. You can help me considerably if you will answer the following: How great of voltage variation is permissible before print quality suffers? If I am willing not to print when the voltage is unacceptable, will a voltage meter at the wall plug tell me what I need to know? I print evenings and weekends. Is the voltage likely to vary during these times in major northeast cities?

—Ronald Dorr, Tonawanda, N.Y.

Since different enlargers are designed to use bulbs of various voltages, it's hard to say just how much of a voltage variation will noticeably affect your color prints—there is no blanket rule. However, if you work primarily at night, you are unlikely to encounter major fluctuations unless there are major industrial electricity users in your area.

You can, of course, check with your local utility for more precise information on the usual voltage variations and the times of best stability. However, we are of the opinion that you will get more consistent results with a stabilized power supply, since, at periods of peak usage, voltage can vary up to 10 percent. Considering the expense of the material involved in color printing, not to mention the time and effort involved in learning the techniques, we think the additional expense of ensuring a stabilized power supply is generally well worth it.

Knowing that I was looking for an automatic strobe, a relative of mine happened on a terrific deal in a camera store—an unscratched (demo) model of a Vivitar 272 auto thyristor at a very low price. I have used the strobe with excellent results, but this particular model Vivitar 272 used two (expensive!) 9-volt transistor radio type batteries. According to an article I read in MODERN not long ago, one needs to be very careful about automatically popping nicads into some strobes; sometimes circuits will burn out. Consequently, I called Vivitar in nearby Santa Monica and spoke to one of their technical people. Unfortunately, all I could get out of him was the statement that it was not "advisable" to use the ni-cads in this model. But he would not definitely say if I would have trouble or not. Can you help?—Steve Viner, Los Angeles, Calif.

Since 9-volt nicads are much lower in amperage than the corresponding alkaline cells, we do not recommend the substitution you suggest. It is a matter of conjecture whether there would be any damage to your equipment as a result, but we are quite sure that you would not be satisfied with nicads' performance in terms of number of flashes per charge.

I recently acquired a Miranda DX-3. On reading the instruction manual, and examining the lens mount, I discovered that the body mounting flange has provision for not only Miranda four-claw bayonet lenses, but also has a 44mm diameter thread-type mount inside of the bayonet claws. Is this thread mount compatible (both in diameter and thread pitch) with the common "Pentax type screw-mount"?—Donald Booth, Battle Creek, Mich.

Nope. The internal screw mount on all Miranda SLRs was not designed for Pentax lenses, which are 42mm. It was originally intended for a discontinued series of screw-mount Zunow lenses, and was later used to mount a series of adapters for other makers' lenses, and for other accessories such as bellows.

Enclosed is a copy of an ad from page 64 of my June 1978 MODERN. It bothers me to see an ad which is apparently selling questionable press passes to one and all. I do not feel that this is consistent with the honesty and quality of your magazine. I would appreciate your reaction.—Robert Lightfoot, Des Plaines, Ill.

In 29 years of work on MODERN PHOTOGRAPHY, we have arduously weeded out all advertisements for so-called "press cards." Unfortunately, the advertisement, appearing in the June issue somehow squiggled in when no one was looking. Of course, it will not run again.

Delve into dream-world drama. Los Angeles photographer Christian Micoine turned this vision of fantasy into photographic reality. Asked by the musical group Steely Dan to create a picture with a mysterious and dreamlike quality for an album cover, Micoine set about to find the right background to establish the mood. He discovered this mural which "had a mythological feeling. I wanted it to seem like she was coming out of the background. . . . I considered the fact that the eyes were closed to be a mistake, but that's the one they liked." The closed eyes and Micoine's dark

print add to the atmosphere of mystery. "I softened the face during printing to add more of a dreamlike quality. Reality is harsh. Softness is associated with the dream." Using strobe light, he exposed Plus-X at f/11-16, 1/60 sec. in a Nikon Ftn with a 35mm f/2 Nikkor lens. The D-76 developed negative was then printed on glossy Agfa Brovira paper developed in Dektol and processed normally. Marshall's Photo Oils were applied to the dry print with cotton.



Handful of Color

by Howard Millard

Adding color—a dab or a splash—to monochromatic images can create pictures like you've never seen. Six artists show you how far you can go with hand coloring and then we tell you how to do it yourself.

Why would anyone spend hours adding color by hand to a black-and-white photograph? Why not make the photograph on color film in the first place? Why? Because hand coloring can create effects not possible with any other procedure.

The techniques used are as varied as the photographers: oils, watercolors, toners, dyes, acrylics, pastels, pencils, and crayons can be applied with cotton swabs, Q-Tips, brushes, and fingers. We asked several outstanding hand colorists why they go to all the trouble. Benno Friedman tells us that these techniques are "a way for me to personalize an essentially impersonal medium, to break away further from the . . . one-to-one correlation between things seen" and the images he makes. "The closer one gets to duplicating fragments of the known world . . . the harder it becomes" to express feelings and perceptions, he asserts. Christian Micoin says, "I use hand coloring to get my own color scheme. If you use standard color film, you're stuck with whatever the manufacturer gives you. You can control it in only a limited way. With hand coloring, you determine your own color, you control it. Like a painter, I choose to work with a certain combination of colors—greens, purples, and reds."

Russell Drisch uses hand coloring techniques to transform objects by investing them with unreal color. Bennett Hall applies dyes to his photographs, he explains, because the technique "allows me *total* control over every color, its saturation, intensity, contrast, and the interrelationships . . . I have the freedom of choice in the execution of my work and am no longer limited by the 'objectivity' of the conventional color process. I emphasize the elements of the image necessary to bring clarity in form to my feelings and intentions."

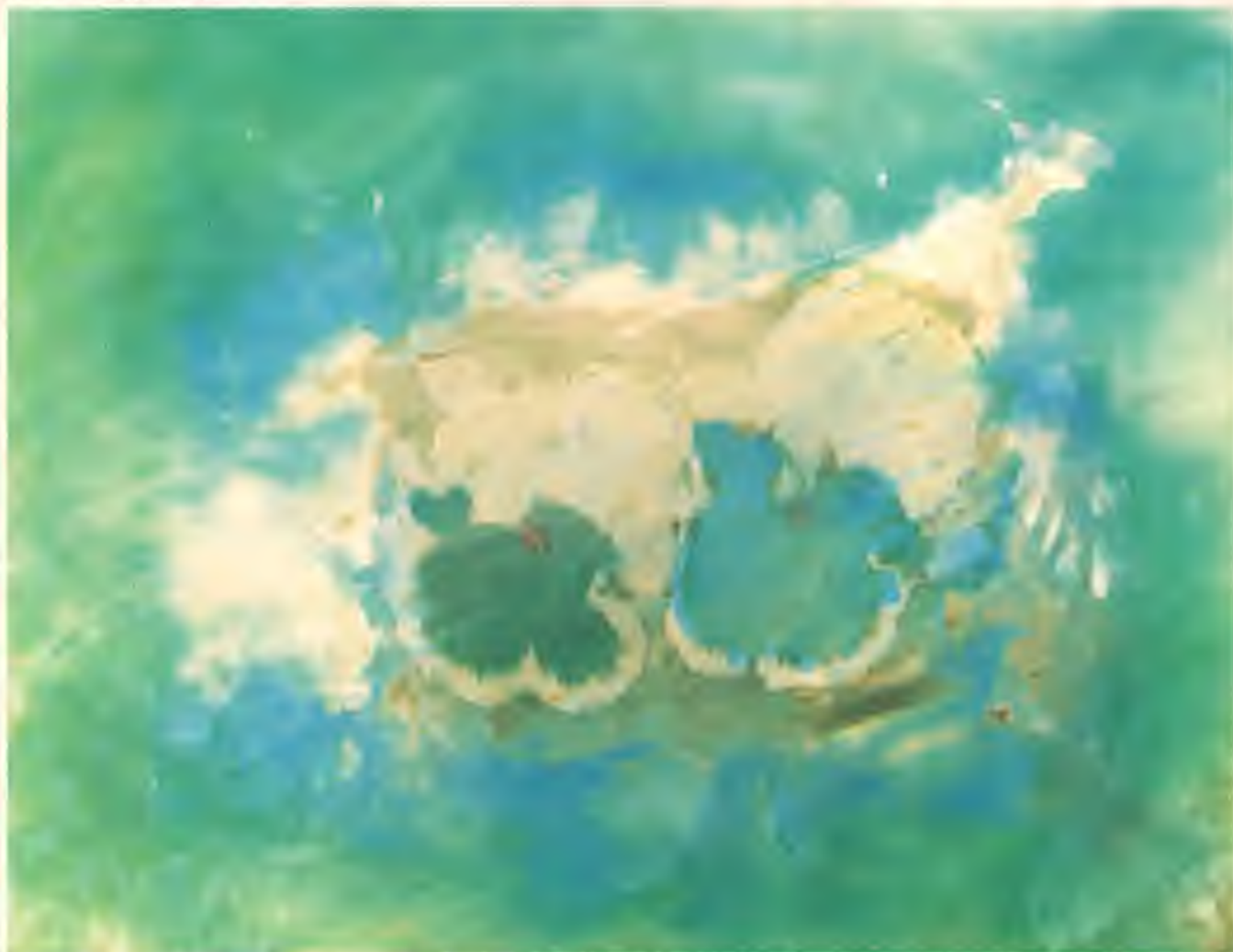
For whatever reasons these contemporary photographers turned to hand coloring, the technique is as old as photography itself. The earliest Daguerreotypists enhanced their silvery images with a dash of color, striving to heighten the sense of realism. To today's more visually sophisticated viewers, the Daguerreotype sitter sporting a dab of gold chain and a brightly flushed cheek seems rather surreal. Ironically, that is exactly the direction a lot of hand colorists are currently headed.

Throughout the history of the medium the fashion of applying color to monochromatic images has reappeared several times. Today hand coloring techniques are enjoying a new high—in galleries, on record album covers, movie posters, fashion advertisements, magazine and book illustrations, even postcards.

From the tremendous range of styles we've selected a sampling that we feel is both representational and exciting. Here's a look into the private world of color of each of these photographers.

For more hand coloring, turn page





Call on chemistry for an impressionistic blending of colors. "This photograph is from a large series of flowers that were inspired by the emergence of spring after a New York City winter and the emergence of romance after a time of . . . isolation," relates Benno Friedman. "The work was inspired by sensual events and I tried to keep the images that way, too." Friedman says that his work is more concerned with "the general way I think about and perceive the world than the specifics of what I have seen at a certain time in a certain place. This does not mean that it can't be done through unaltered black-and-white imagery. . . . It is just much more difficult, and color film is even more so. . . ." To create these images he started with a black-and-white negative on Tri-X made with a Nikkormat Ftn and a 105mm f/2.5 Nikkor, exposure unrecorded. Friedman heightened the contrast with a red 25A filter. Next, he headed for the darkroom to make an archival print on matte paper. With this as the taking-off point for his imagination, he used ferricyanide bleach, toners (copper, iron, Edwal color toner, Develochrome), Dr. Martin's dyes, pastel chalk, and colored pencils applied with towels, sponges, Q-tips, cotton and airbrush.

Walk the line between real and surreal.

Russell Drisch's work bears an impact that can't be fully reproduced. This black-and-white photograph, airbrushed with washes of water color, measures 3 ft. x 6 ft.! Drisch is concerned with "the tension set up between the understandings and the realities that the viewer brings from his experiences—since he knows the source of the image—and a *new* image which is jarring because of unnatural coloration, placement and blown-up scale. . . . These are objects/environments scooped out of reality to heighten the awareness of our relationships to one another and our surroundings." Working with a 4x5 Graphic View camera he pushes Plus-X developed in Acufine to ASA 320. He usually shoots at $t/22$ or $f/32$ with exposure times running between $\frac{1}{2}$ sec. and 1 sec. A template is placed over the groundglass sized in exact proportion to the final image size. He enlarges the negative onto Kodak matte photo mural paper grade 2 or 3. Finally, he airbrushes on water color and/or acrylic paint and completes detail work with pencils.



More hand coloring follows



Heighten experience with colors that never were. Bennett Hall has created a subterranean scenario suffused with the eerie shades of Hades in this image made in a New York City subway. He speaks of "movement and power throbbing through the metropolis. There is a sensation of impending apocalypse." Tension is created in the contrasts between motion and stillness, and between the photographic reality of the forms and the unreality of their color. Hall is concerned with the interaction of the poster of the man falling on the right—an image of the military, of fear and death—and the businessman in white on the left who is hurrying into nothingness. These contrast with the peaceful contentment of the Pan-like flute player and the jubilant celebration portrayed in the poster for a musical (center right). "I like to bring out the inner luminosity of the objects and people that I photograph," he says. "I can do that with dyes. It is not possible with color film." This photograph was made with a Sinar F 4x5 view camera, Ilford HP-4 film rated at ASA 200, 90mm f/8 Super Angulon, f/11-16 at 1/2 sec. with available light. He developed the negative in the Kodak D-23 formula with water bath treatment. Agfa Portriga Rapid 111, grade 2 or 3, was used to make the print, developed in Dektol working back and forth with a water bath to get an extremely long tonal range. The print was then selenium toned for archival permanence and a rich black. Hall applies Dr. Martin's transparent concentrated water colors with varying sizes of brushes over the entire surface of the glossy unferrotyped print. The dye soaks directly into the paper fiber and does not affect the surface texture. The glossy surface, he explains, "gives me a brilliance not found in hand tinting done traditionally on matte surfaces."

Evoke the aura of an era gone by. Asked to illustrate a story, set in the past, in which a burgundy Cadillac became an important symbol, commercial photographer Richard Shaefer turned to hand coloring. "I wanted to make the car look supra-real, to glow with a life of its own. I wanted it to look ethereal." Here's how he achieved these effects. A No. 4 fog filter added a hazy, otherworldly quality and haloed the highlights. It was a dark, rainy afternoon, so Shaefer used on-camera flash to fill in detail on the dark car, to make the highlights sparkle, and to provide sufficient intensity to create a reflection in the water on the street. To add color, he used pencils, oils, magic markers, pastels, and food dyes. He applied these to a print on a warm-tone paper. "When you are tinting, you want to keep good detail in the black-and-white print and still have good contrast. Otherwise it becomes muddy and flat-looking." For this illustration, he says, "I began in a delicate style with watercolors and pencils and then moved on to richer, thicker colors: oils, airbrush inks and dyes."



How to hand color follows

Karen Truax started with this black-and-white print . . .



Here's how you can do it . . .



1 Start with a normally processed and fixed b&w print. Matte surface is easier to color than glossy. Tone in Kodak Sepia Toner, wash and dry.



2 Get Marshall's Photo-Oil Colors and supplies at photo dealers or write John G. Marshall Mfg. Co., 167 N. Ninth St., Brooklyn, NY 11211. A starter kit is \$3.50.



3 Tape the print down. Squeeze some color onto clean posterboard. Dip a cotton-wrapped toothpick in Marshall's P.M. solution, then mix with color to dilute it slightly.



7 Be careful to stay within the boundaries of the pattern. Blend the color with light pressure and circular motion. Move away from the edges, toward the center.



8 For fine details, dip a brush into P.M. then into color. Rub most of it off the brush before coloring the print, since excess is hard to clean from small areas.



9 Apply the flesh tone. If you leave the figure free of color until last, you can rest your hand on it while coloring the background.

and transformed it into this visual feast with hand coloring.



Karen Truax, from the Paper Dolls and Wallflowers series, 1977.



4 Fill in the broad areas of background with diluted color, using the cotton-wrapped toothpick or a Q-Tip. Do the broad areas first, then move on to the details.



5 Use a wad of long-fiber cotton (Marshall's or Red Cross) to blend the color uniformly and to remove any excess. Use a light touch for an even appearance.



6 With a fresh cotton-wrapped toothpick, or skewer, remove color from unwanted areas. Repeat these procedures with new colors for background details (flowers).



10 Blend the flesh tone and remove the excess with a cotton wad. Colors take differently to matte and glossy surfaces—try both.



11 Use a cotton-wrapped toothpick to apply flesh tone to the fingers. Don't touch the colored areas you've completed—they smear very easily.



12 Do tiny red fingernails with a fine brush. When you've finished, let the print dry for two days, then spray it with a protective print lacquer, frame it, hang it, and enjoy it.

Color Print

How long will your color prints last? Do some materials fade faster than others? Can you pick the most

In spite of the greatly increased interest in collecting photography in recent years, many photographers and collectors in the fine art field have avoided color photography. The reasons for this are numerous, but probably the most important shortcoming of color photography from a collector's point of view is its alleged lack of image permanence. Few collectors are willing to pay substantial sums of money for a photograph with the unhappy prospect that it might fade away in a relatively short period of time. This in turn has discouraged many photographers from working in color. As a result, the evolution of color photography as a fine art has been restricted, and even today most museums and archives have little, if any, color photography in their collections. However, in the past few years increasing numbers of photographers have produced substantial bodies of work in color (Stephen Shore, Marie Cosindas, William Eggleston, Joel Meyerowitz, Neal Slavin, Michael Bishop, Eliot Porter, and Christian Vogt, to name just a few). In general, the current generation of color photographers is very concerned about the instability of the prints they sell, but the fact that their color prints may have a much shorter life than silver-gelatin prints has not caused them to abandon their work in color.

Any discussion of color print stability must deal with three distinct and separate phenomena:

1. Image fading and/or staining caused primarily by the effects of light and UV radiation. Virtually all color print processes deteriorate on exposure to light in the visible part of the spectrum even if there is no UV radiation present. In general, the fading of most color materials is less dependent on the spectral composition of the light source than that of other types of artistic media.

2. Image fading and/or staining that takes place in the dark. The rate of dark fading for any given material is primarily a function of temperature, with relative humidity being an important factor, and pollutants, improper processing, omission of a final stabilizer bath,

Continued on page 118



Kodak Ektachrome 74 RC: Note serious losses in overall density and the color shift toward magenta/yellow caused by cyan dye instability under our test conditions.



Kodak Ektachrome RC, Type 1993: Shows considerably less stability than Ektachrome 74 RC above, in overall density and highlight loss. Note cyan dye loss, yellow stain.

Instability

by Henry Wilhelm

durable for your own pictures? Here's the latest, from a recognized expert.

© 1978 East Street Gallery



Kodak Dye Transfer: Dark storage champ shows a serious shift toward cyan/magenta due to its relatively unstable yellow dye. Uniform fading with print density.



Cibachrome: Least change of all to date. Shows some slight loss of overall density—almost no change in color balance. Most permanent easily-obtainable print material.

Print Fading Comparison

During prolonged display of color prints, a variety of changes will occur in the color balance, contrast, and stain level of the color images. Loss of highlight detail and color balance shifts are usually the most easily noticed changes as print fading progresses. The faded examples illustrated here were exposed to 2000 footcandles of direct fluorescent light for 100 days. These prints exhibit, in a general way, the types of changes that can take place as a result of fading. The rate and characteristics of color-print fading will vary with each display situation. The lighting conditions of our tests are similar in spectral content to those often encountered in office and public display areas.

The light-fading stability of the cyan dyes, Ektacolor 74RC and, to a lesser degree, Ektachrome RC paper, Type 1993 can be improved by using glass over the print or light source to reduce UV radiation. This will not, however, greatly improve Dye Transfer stability. Cibachrome is relatively unaffected by UV radiation.

Most color print materials also fade in the dark, though the color balances shifts usually differ from those caused by light fading. Dye Transfer and Cibachrome show very good dark-storage stability, while 74 RC and Type 1993 do not. Ektacolor 74 RC prints treated with Ektaprint 3 Stabilizer after processing in Ektaprint 2 chemicals may exhibit greater dark storage stability than prints given extended washing instead, though light-fading rates appear unaffected.

The photograph used for these visual tests was taken by Bob Hodieme on Kodak High Speed Ektachrome shortly after sunset, May 1967, on Hill 881 North, in Vietnam.

NEW TALENT SERIES



Montevideo, Uruguay, 1976. Nikon F2, 55mm f/3.5 Micro-Nikkor, Tri-X, f/11, at 1/60 sec.



La Paz, Bolivia, 1976, Nikon F2, 55mm f/3.5 Micro-Nikkor, Tri-X, f/16 at 1/250 sec.



WILLIAM NOLAND

began working in another medium and has brought its sensibilities to the work seen here. After making welded steel sculpture for several years, he began photographing seriously while on a trip to Mexico. Traveling stimu-

lated him to look at things in a new way, to observe more carefully. As he continued to photograph he became less interested in merely recording. "I began to use the camera as an instrument to compose and select," he says. In 1975 he returned to Sarah Lawrence College in New York and spent his last year studying photography intensely with Lou SgROI.

Concerning photography and sculpture he says, "At first I thought I might be able to have one medium inform the other and that I would somehow be able to combine the two. But I now feel increasingly that they can't be combined. If there is a rela-

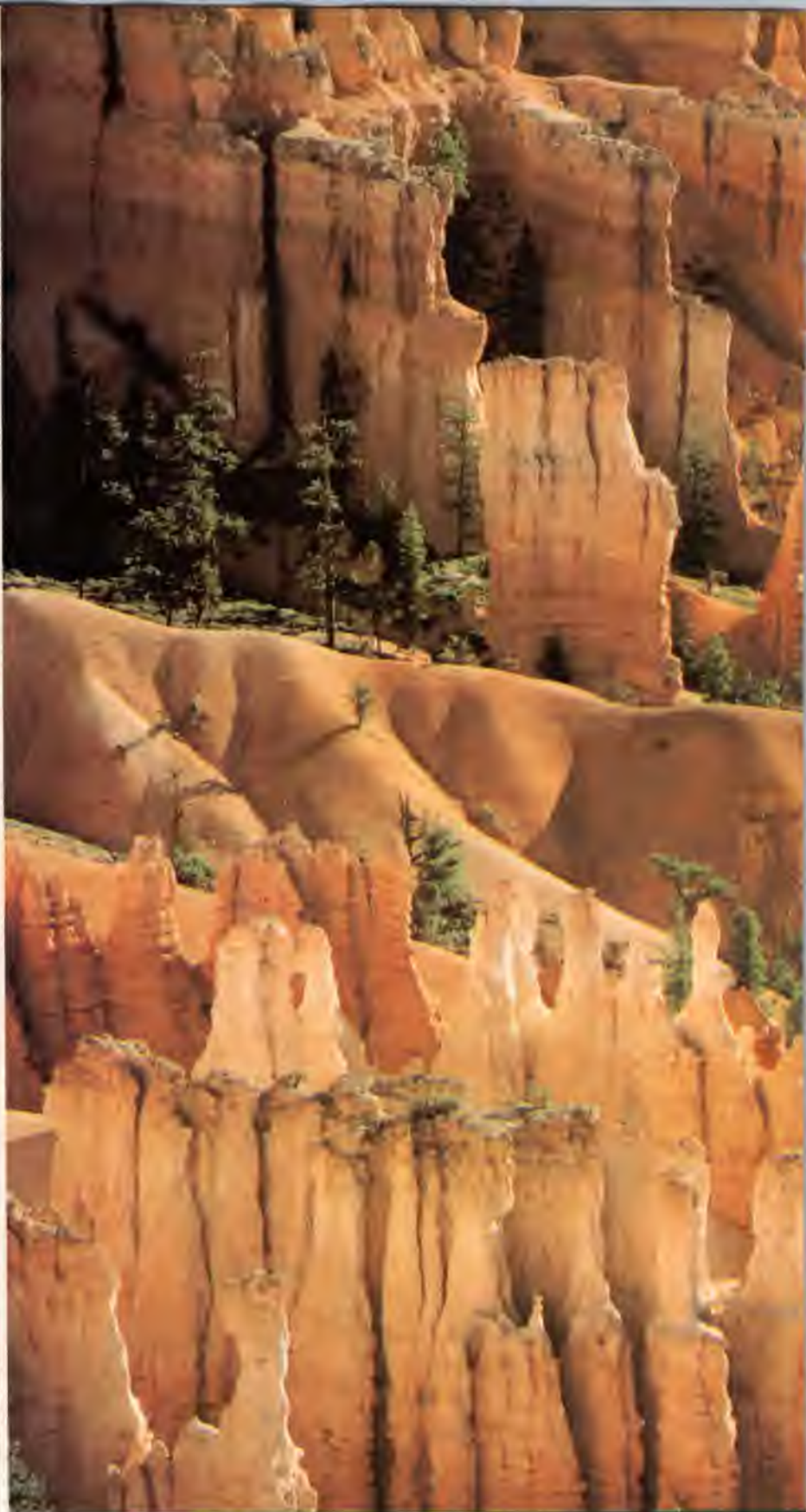
tion between them I think that it is in the desire to achieve a balance of tensions."

Noland has developed a strongly graphic, dramatic style that is also very concerned with space. He comments, "In these photographs [made during a 1976 trip to South America], I wanted to break up the frame of the image into several different areas of activity and still retain some kind of unity and balance. The need I feel to achieve this sense of balance is derived from what I feel is a great strength in the work of Cartier-Bresson." Noland also cites Kertész as an important influence.—

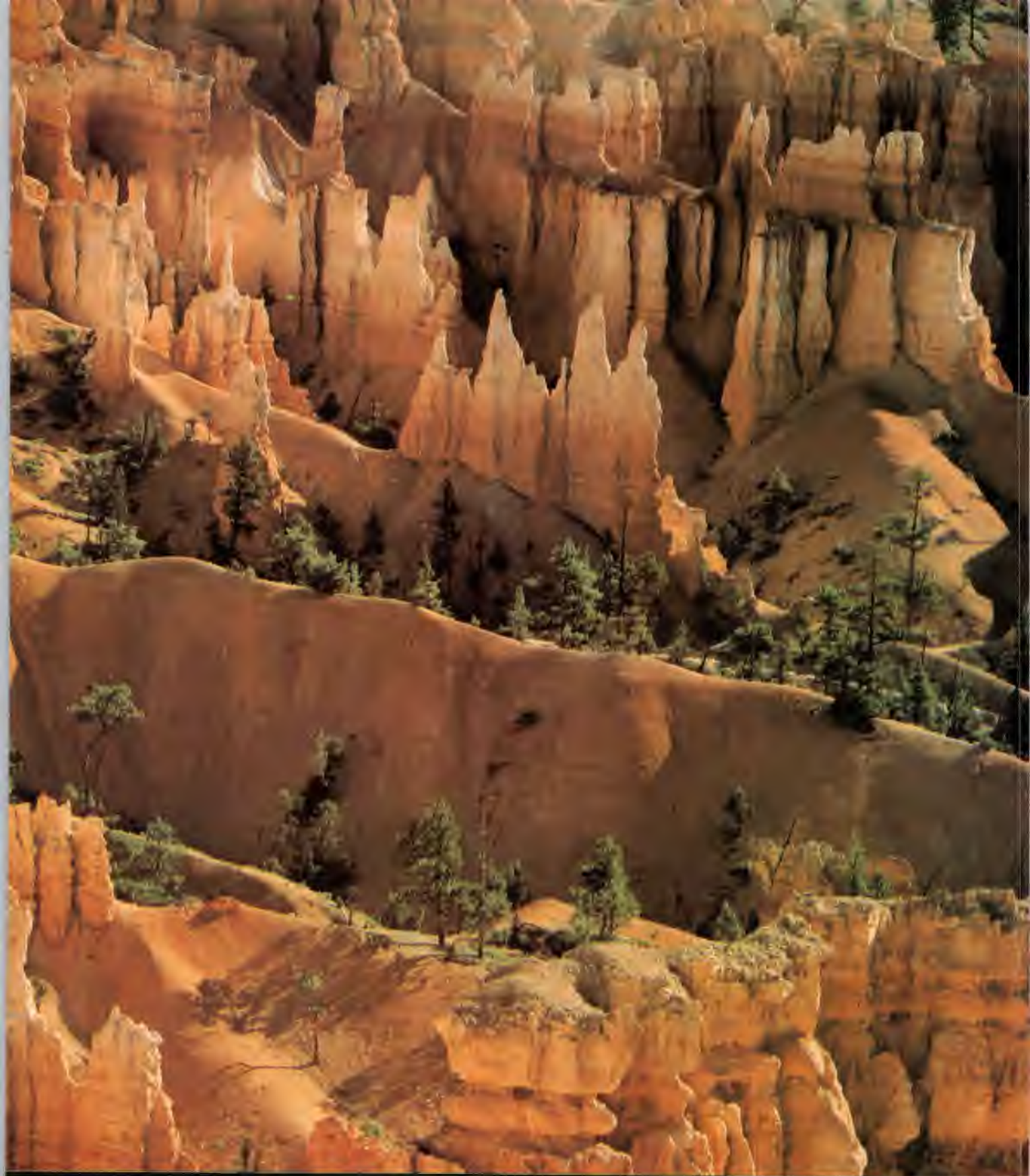
HOWARD MILLARD

How Sharp Is Enough?

Even though blurry, avant garde, double exposed pictures may be passed off as exciting new ideas in color photography, most of us really get our satisfaction from shooting tack sharp, spectacular classic subject slides. The question: How sharp should we expect a sharp picture to be? Could we make duplicates of a sharp slide and make them available to you? Nope. A slide duplicate won't do. Too much quality lost. Then it dawned on us. We could provide you with an original Kodachrome II slide shot especially for you and MODERN. To give you something really valuable, we decided to ask the help of renowned nature photographer Pat Caulfield. The tripod-made picture at right—shot in Bryce Canyon National Park in Southwest Utah in early morning at $f/4.5$ and $1/125$ sec. with a 105mm $f/2.5$ Nikkor on a Nikon F—gives you an inkling of how sharp a picture can be. However, we've made arrangements so you can have your own genuine Caulfield original Bryce Canyon slide plus the step-by-step story of how she made the photograph. How? See below—and compare with your own slides. Additionally, you'll be the proud owner of a genuine Caulfield original. If your slides aren't as sharp as hers, better check your technique. If they are—or even sharper, give yourself a gold star from all of us.—THE EDITORS



Want your very own original Patricia Caulfield Kodachrome II slide shot in Bryce National Park to enjoy and to compare in sharpness with your own slides? Send just \$8.95 (check or money order plus state and local tax where appropriate) to Caulfield Slide, **Modern Photography**, 130 East 59th Street, New York, N.Y. 10022. Since this is an original slide and not a duplicate, supplies are limited. A complete description by the photographer of how the slide was shot will accompany your slide.



BRITAIN'S NEW WAVE FOUR PHOTO- GRAPHERS

by Peter Turner

**GRAVURE
PORTFOLIO**
GREAT
IMAGES
#20

"For purposes of approximate truth," wrote John Szarkowski in *Looking at Photographs* (Museum of Modern Art, 1973), "it might be said that photographic tradition died in England sometime around 1905." When I read that statement it was only my musing on the nature of "approximate truth" that prevented my rage from becoming absolute.

But Szarkowski is not the first American authority to believe that the glorious photographic promise of 19th century Britain has faded into a pale apology: When Robert Doty was at George Eastman House, he wrote in *Infinity*, "There is good reason to be curious about modern creative photography in England. There has been very little. . . ." Being of a forgiving nature, however, I found this remark more defensible, particularly since when I first read it in 1970 it preceded an editorial in what was the best English photographic monthly of its time—*Album*. *Album's* editor, Bill Jay, found it necessary (with qualification) to agree with Doty and, sad to say, he was right—there was very little in 1970.

In this same editorial, after dispensing doom and gloom, Jay tried his hand at a little prophesy: "... all the signs are that the scene is moving into another great era in British photography. Enlightened individuals—at colleges, museums, galleries and at establishment bodies like the Arts Council of Great Britain . . . are becoming impatient on behalf of photography. The pressure is building up. The next years should witness the explosion of photography in Britain. Keep watching, Mr. Doty. . . ."

The foretelling was accurate; the explosion happened and is still happening. From a position of sufferance photography has grown to be viewed as the most lively, vital and progressive of the visual arts in Britain. A new consciousness of the medium exists; out of those dark days has come a large and still growing group of image makers producing work of a maturity, eloquence and intelligence that Bill Jay could never have dreamed of eight years ago. Reproduced on these pages are a cross section of them: indications of the breadth of concerns that characterize the new British image and the beginnings of a new tradition.

Despite John Szarkowski's statement, the tradition in England didn't die—it disguised itself under the cloak of commerce. When, for example, Edward Weston was photographing

California in the late thirties with the aid of a Guggenheim Fellowship grant, Bill Brandt (to date Britain's only internationally recognized photographic artist) was working for the newly founded picture magazines. And by the time that, say, Lee Friedlander began to seriously work towards the body of pictures that resulted in his first Guggenheim in 1960, the best of British photographers could see no further than an assignment for *Picture Post* or maybe *Life* magazine.

But the tradition remained: a tradition of the photographer as witness to the world external to him, an essentially literary tradition born in a country where art was considered the prerogative of the wealthy, and even then with mistrust. No wonder the energies of Britain's most talented practitioners were channeled towards photojournalism, embracing as it does many of the past successes of British art (look at Gainsborough, look at Hogarth) and literature (from Chaucer to Orwell and beyond). And in a country that had lost its Empire, had an erratic economy and a confused future, the known parameters of a well-defined area such as reportage offered a certain comfort.

Why then a 'new' British image, or rather how? Has the leopard changed its spots, or are we faced with a different breed of cat? The answer is curiously simple—both. The context for photography in England has changed, and this in turn has transformed photographic awareness. Over a period of some 15 years the artisan has become artist, patronage has shifted from picture editor to gallery director, the horizons have broadened and the photographer has been elevated from the status of second-class citizen to being considered as a serious contributor to the culture.

Beginning in the early sixties, the era of "swinging Britain," a new climate for the medium emerged. It showed clearly in Antonioni's film *Blow Up*—just as boxing had once been a way out of the pre-World War II financial depression, so fashion photography offered the possibility of almost instant fame and wealth. Suddenly photographers were considered alongside rock stars and dress designers as creators of the contemporary culture. With this the medium attained a legitimization that it had lacked since the days when it was a pursuit for gentlemen in the 19th century. And, in turn, this brought new blood into photography. Students who would previously have thought only of entering one of the traditional professions now came to photography courses, adding an embryonic intellect to what had hitherto been

Peter Turner was co-editor of Creative Camera at the time this text was written. Currently he is editing a new journal of photographic criticism, Dialogue.

ISABELLA JEDRZEJCZYK



SIMON MARSDEN



PAUL HILL



MARTIN PARR



thought of as a mindless craft. They found their education still bound by the restraints of pre-war thinking, and the pressure began.

To recount the history of the pressure is outside the scope of this article; suffice to say that it grew and with it came magazines, galleries, funding from state bodies and the beginnings of a more investigative form of photo education. New influences—many of them American—began to permeate as images of a new and radical vision began to arrive in book and exhibition form. Some results of this inflow of support can be seen here; encapsulated in the careers of the photographers represented lie further clues to the nature of the change that has taken place.

Isabella Jedrzejczyk, for example, who uses the natural landscape as a vehicle for spiritual exploration, is linked to a current of photographic thought virtually unknown in Britain eight years ago. As a student in the photography department of Trent Polytechnic (which has produced some of the finest photographer/teachers in this country), she came to photography at a time when the support system (galleries, serious magazines, grants, etc.) was well developed and fully operational. The result has been a mode of expression that could not have survived the demands of commerce. The simple knowledge that outlets exist for this kind of photography has promoted a purity of intention and vision that has begun to change the face of the British image. A similar vein can be seen in Simon Marsden's work. In his exploration of the almost mystical qualities of sensation in the landscape he, too, has joined in this growth towards the photograph as a chart of personal discovery while maintaining its function in the arena of public expression.

"Personal discovery," a concern that has haunted photographers since Stieglitz gave form to 19th century fumbblings, could be said to be the motive force behind the images made by Paul Hill. Older than the others shown here, he perhaps best of all exemplifies the qualities of change in British photography. Trained as a journalist, he became a press photographer and then a photojournalist before turning to teaching to support his journey towards a photography more expressive of his own condition.

Still considered by some members of the photographic community to have slid into self-indulgence, Hill has abandoned his reporting on the world outside himself to concentrate on searching for some more personal truth. The signs and symbols of his former work recur, but the content has changed beyond recognition.

From picturing politicians and financiers with a professional elegance and wit, he has moved to portraying an inner consciousness where personal vulnerability and spatial and contentual ambiguities mirror his own uncertainties with an honesty more often associated with unremitting documentary photography.

But as I mentioned earlier, when talking of the "tradition" in British photography, it is the documentary photographers who have the most distinguished lineage. From Henry Fox Talbot through John Thompson to the contemporary masters—Don McCullin, David Hurn, Phillip Jones-Griffiths, Ian Berry—recorders of our society have proved to be the backbone of the medium here. And this part of the tradition continues through in a somewhat different guise, perhaps due to the influence of the late Tony Ray-Jones, who studied in the United States and brought back to England the fluidity, irony and acute detachment of Robert Frank and Garry Winogrand. Or perhaps because of a natural progression towards dealing with the social landscape on its own terms, a new kind of documentary photographer exists in Britain. Look at the work of Martin Parr, at first dislocated, seemingly pointless, it gradually takes on the qualities of a kind of surreality, in which the follies and foibles of (English) man and woman are allowed room to maneuver into a subtle and kindly indictment where implication rules over the explicit nature of our documentary tradition.

On reflection this last comment explains the new British image most succinctly, for all the photographers represented here are pushing towards a transcendence of the literal, which so clearly marked the old tradition. Armed with a background of support for their endeavors, they are beginning to flex their muscles and feel for the greater subtlety that a proper understanding of their national sensibility can provide. So back to Gainsborough and back to Hogarth, back to Chaucer and Orwell. And back to William Blake and Samuel Coleridge (frontrunners in the tradition of British mystical expression), for if history is the precursor we have all been taught to believe it is, then photography in England has a great future.

Finally, back to John Szarkowski. For purposes of absolute truth I think he was wrong.—THE END

The photographers:



Marsden

Hill

Parr

Isabella Jedrzejczyk, 24, was born in London of Polish parents. From 1974-76 she studied at Trent Polytechnic, Nottingham, and was influenced by Thomas Cooper, an American landscape photographer teaching there. Currently she works as a freelance photographer in Newcastle upon Tyne. Of her photographs she says: "My concern is the expression of myth through photography." The photograph reproduced here, from a sequence of 22 landscape photos called "The Garden of the Ancients," was made with a 4 x 5 in. camera; Ilford FP4 film developed in Rodinal. Exposure, lens data and photographer's portrait unavailable.

Simon Marsden, 30, became interested in photography nine years ago, before photo education in Britain had developed to its present level. He therefore became a printer for two photographers in London, and took jobs outside the field to support himself. He has traveled through Europe, the Middle East and the United States. The two photographs shown here ("The Gardens, Curry Mallet Manor, Somerset, England" and "Bodmin Moor, Cornwall, England") are from a book project that focuses on haunted and legendary locales. "As far as technical data is concerned I am, personally, anti-technicalities as far as anything is concerned," Marsden writes. "I am far more interested in capitalizing on accidents in the darkroom. I can, however, tell you that the photographs were both shot on 35mm infrared film using an ordinary red filter."

Paul Hill was born in 1941 in Ludlow and entered journalism as a news reporter and columnist. Starting in 1965 he became a free-lance photographer for some of England's leading publications. Today he is the principal lecturer in the Creative Photography Course at Trent Polytechnic and, as such, is one of the leading figures in the British photographic renaissance. He also has a building international reputation as an art photographer. Of this work he says, in part, "My photographs tend to be overbearingly symbolic at times because I require that my camera mirrors the vulnerability of my own existence and that of those closest to me." For the pictures shown here he used a Leica M2, a 35mm (unspecified) lens and Kodak Tri-X and Ilford FP4 films.

Martin Parr, 26, studied photography at Manchester Polytechnic from 1970-73, and from 1973-74 worked as a photojournalist for a Manchester social-services agency. In 1975 he helped found the Albert Street Workshop in Hebden Bridge, West Yorkshire, with a potter, a painter and an architect. His photographs reproduced here—"Brimham Rocks, Yorkshire" and "Glastonbury Tor"—are from a series called "Beauty Spots." Says Parr: "The spots I have chosen all have a certain degree of intrigue and mystery about them, and this helps attract people in great numbers." Both were taken with a Leica M2, 35mm lens and Tri-X developed in Microphen.

Diabolically Clever Solutions To Devilish Optical Dilemmas

Without a doubt, the design and refinement of high quality zoom and mirror lenses are among the most outstanding optical achievement of the past two decades. Indeed, photographers today are blessed with unparalleled choice of hardware in both areas, and, in general, the size and weight of these lenses has edged downward while, in many cases, their range of features has been extended. Most notable is the proliferation of "macro zoom" lenses that offer enhanced close-up capabilities in addition to the obvious advantages of variable focal length. And though mirror lenses have experienced less dramatic improvements, wider apertures and closer focusing have become increasingly common in recent years.

As you might expect, the increased flexibility of current zoom and mirror optics has highlighted a revised set of problems—particularly those associated with extremely close focusing. For example, with macro-focusing zoom lenses, the change in effective f-stop occurring at close range—usually that means 1:2 or 1:1 magnification ratio—becomes a problem. True, through-the-lens metering in many SLRs, notably the aperture-preferred type, can take care of close focusing light loss problems in most normal applications by simply providing a longer camera-computed shutter speed. However, some situations, such as close-up flash photography, may require manual corrections in f-number

to arrive at the proper exposure. Certainly a lens with a nearly constant f-number for close-up and macro photography would represent a significant improvement.

Tamron's "constant" f-stop feature in several of their new lenses shown at the last Photokina exposition provides one optical way of solving this problem. To appreciate how the Tamron feature works, let's first review the main ways of focusing a lens for close-ups:

1) Move the whole lens forward. This keeps the focal length constant but requires an extended focusing barrel to get to near object distances, especially with long tele lenses. The extended focusing movement requirement makes most macro lenses rather bulky. Aberration correction is not greatly affected, but increasing the diaphragm-to-film plane distance decreases the effective aperture. An additional problem here is that for most modern lenses this f-stop change does not follow the theoretical M-1 rule (see box below) because the optical location of the effective aperture also shifts in close-up focusing.

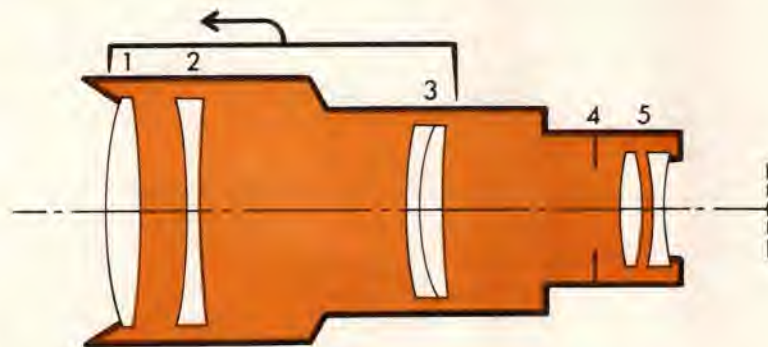
2) Move a front element or group forward. Front-element focusing is popular in inexpensive cameras and in zoom lenses. However this upsets aberration correction and thus restricts the close-up range obtainable. The distance from the diaphragm to the film plane remains constant hence the f-stop does also. (In effect the focal length of the lens is al-

tered which, for a given lens/film plane distance means a nearer point of focus).

3) Shift an element or lens group at the back of the lens. This also alters the effective focal length and the f-stop value (usually in a complex fashion). It needs further optical design measures to keep aberrations under control. With this type of internal focusing the lens remains compact—its physical extension does not change when focusing on nearer subjects. In a zoom lens, internal focusing also provides a convenient way to add a macro range.

Tamron's techniques: Close focusing with balanced aberrations.

For some of its new lenses, Tamron employs method (2) to achieve an extended focusing range. The main advantage here is that closer object distances can be reached with less actual physical focusing movement—so that neither extension tubes nor elaborate multi-stage macro-focusing lens barrels are required. Another important problem that Tamron solved is spherical aberration correction. In previous telephoto lenses, this was corrected by balancing a slightly undercorrected front group of elements with an overcorrecting rear group. But with this type of front-element-focusing tele design, the degree of correction depends on how far apart the groups are, so the aberration changes as the separation between the front element or group and the rest of the lens is altered.



Tamron's 300mm f/5.6 Tele Macro lens focuses by extending the front group (1) (2) and (3). Diaphragm (4) and the rear group (5) remain at fixed distance from film, so no f-stop correction is required. Group (3) is a cemented pair of lenses introduced to compensate for aberration changes involved in moving the front lens group.

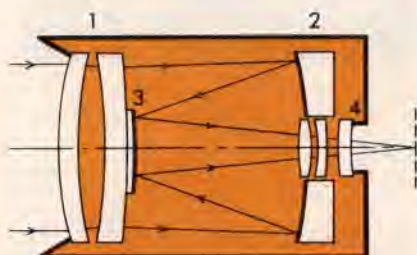
THE (M+1) RULE is used to calculate the effective f-stop—or light transmission—at close focusing distances or with bellows extension. To find the actual f/stop you're shooting at, multiply the marked f/stop by $M + 1$, where M equals the image magnification. Thus at a 1:2 magnification ratio $M + 1 = 0.5 + 1 = 1.5$ and a marked f/5.6 becomes an effective $5.6 \times 1.5 = f/8.4$ or slightly more than 1 stop slower. To calculate your revised factor for exposure time, use the formula $(M + 1)^2$, i.e. in this case $2.25 \times$. It should now be clear why exposure correction factors become astronomical at high magnifications.

Funny things happen when you close-focus zoom and mirror lenses, unless the problems are tackled with technological ingenuity.

by L. Andrew Mannheim



Tamron's 500mm f/8 mirror lens. Uses rear-silvered glass elements as combined refractive and reflective groups. Aberration of each reflecting surface is corrected or compensated by the nearby glass element. Focusing of this lens by moving second reflector plus its glass group has negligible effect on aberrations. In the Tamron 500mm the focusing group moves through only 7mm for object distances from infinity to 1.7m or 5½ feet. The 7mm shift has an insignificant effect on effective f-stop.



Conventional mirror tele lens. Lens group (1) is followed by a reflector (2), another reflector (3) and the final lens group (4). To compensate for high inherent spherical aberration of reflector (3) this configuration uses highly over-corrected group (1) which yields optimum correction. The separation between (1) and (3) must remain relatively constant to maintain optimum correction throughout a moderate focusing range.

Tamron's solution is to add another pair of lens elements to the front group but with slight spherical overcorrections. This stabilizes the aberration correction during focusing. In other words, as the front groups move out, in for instance, the 300mm f/5.6, the residual aberrations remain constant relative to the rear group, preserving overall correction. In the Tamron design, this applies to the whole focusing range from infinity down to a 1:2 magnification ratio (see 70-210mm Tele Macro diagram below).

Doing it with a mirror lens

Tamron also has a nearly constant f-stop in its new 500mm mirror lens. Mirror optics involve different focusing and aberration problems than refractive lenses. Focusing is usually taken care of by moving the front optical group back or forward. With the folded light path of a mirror lens such a movement acts cumulatively, so moving the front group by 1mm will change the effective focal length by a multiple of this amount. For example, in the 500mm Tamron mirror lens the front group moves only 7mm front to back in order to focus from infinity down to 1.7m (a little over 5½ feet) yielding a 1:3 magnification ratio at the minimum distance.

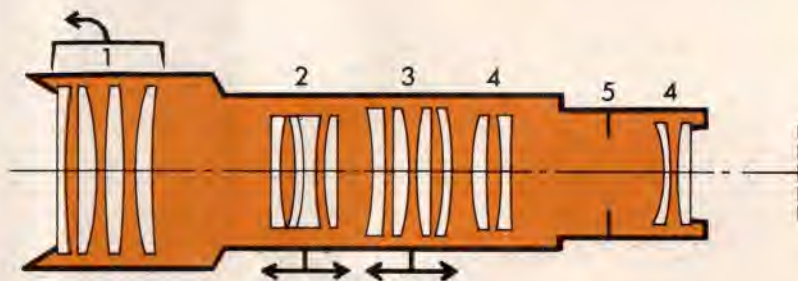
What happens to the f-stop here? In a mirror lens the f-stop is determined by the diameter of the front elements. In Tamron's design the 7mm focusing extension shifts the effective lens aperture

by the same small amount. This focusing movement results in a total exposure change of only 1/6 f-stop—negligible in most cases.

Aberration correction in the Tamron mirror lens achieved somewhat differently. In conventional mirror lenses, correction for spherical aberration in the front group usually balances (more or less) the rear group's opposite correction. The 500mm Tamron uses combined mirror and glass elements at each point where the light path is reflected. Spherical aberration at each reflecting surfaces is compensated by the accompanying glass element or elements. Thus each group is *separately corrected* for spherical aberration, without relying on groups compensating each other—a compensation which changes at different focusing distances. As a result, residual aberrations stay more or less constant over the whole focusing range down to 1:3 (see top diagram at left).

This new mirror lens also takes Tamron's 2x tele converter to form a 1000mm tele lens with macro capabilities. As usual with tele converters, the near focusing limit remains the same, which increases the limiting magnification ratio to 1:1.5 or 0.67X. But the aperture is restricted to f/16, which does not make for easy focusing in SLRs with split-image rangefinders or microprisms. It's the price one pays for compactness; the combination of Tamron's 500mm mirror

Continued on page 149



Tamron 70-210mm Tele Macro Zoom f/3.5/4. The lens groups are: front group (1), zooming group (2), compensating group (3), rear section (4), with diaphragm (5). F-stop remains nearly constant during focusing because of the restricted front cell shift of group (1). Four elements in this group (instead of usual 3) produce greater refractive power (hence shorter front group movement) and a closer minimum focus distance.

monthly contest

THERE'S NO TELLING what you'll find on an afternoon's photographic sojourn. And if you don't completely like it, you can always make it over.

The rules for "Monthly Contest" are simple. No entry blanks are needed. There is no set subject; winners are chosen entirely on their individual merits, being grouped for publication later. Enter as few or as many black-and-white prints as you like, provided: 1) they're unmounted and 4 x 5 in. or larger (except Polaroid prints, which may be original size), and 2) your name, address and full technical data appear on the back of every print. Unused photos will not be returned unless you enclose a *stamped, self-addressed envelope of suitable size*. Send entries to Contest Editor, MODERN PHOTOGRAPHY, 130 East 59th St., New York, N.Y. 10022.

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Arch humor: The way to Canyon de Chelly was lined with many dead horses and few pools of water. Karen Truax photographed a smiling companion near one of the latter and added the equine element by double printing in the darkroom to present her rather unusual interpretation of the life-death cycle. Plus-X Pan in Honeywell Pentax with 21mm f/3.8 Vivitar at f/11 and 1/125.

Nature's child: When asked, "Why this picture?" Michael Lloyd Carlebach answered simply, "There's something about a naked child in the woods." That something could be humor, poignancy, life at its most natural—take your pick. Leica M4 with 35mm f/2 Summicron, Kodak Plus-X Pan, f/4, 1/60 sec.

Nature's nature: Loren Peck has photographed Swatara Creek near Hershey, Pa., during all four seasons. This early-winter view shows nature at its simplest. Other than keeping warm, Peck's main problem was waiting, with Pentax Spotmatic F and 55mm f/1.8 Super Takumar in hand, for a windless moment during which the reflection wouldn't be disturbed. Dividing line is interestingly placed slightly below midpoint at a barely perceptible angle. Kodak Tri-X Pan, f/8, 1/125 sec.

Arch filigree: The ornate open door in Tunis presented a pleasant pattern but Geoff Braun wanted another ingredient. From a vantage point across the street he found it—passing pedestrians. The stoop-shouldered silhouette, number three in the parade, provided the necessary contrasting solid mass and an extra plane. Tri-X Pan exposed in Leica M3 with 35mm f/2 Summicron at f/11 and 1/125 sec.



Confound Focus Cloth!

Many photographers who now use large-format cameras prefer the good old standard focusing cloth to the newer focusing hoods. The cloths are more versatile. A reversible one with a white side, for example, can double as a fill-in reflector while the dark side also can be used as a shade. Focusing cloths fold to a small neat package for storage, too.

But, for all their merits, they have an annoying tendency to slip forward over the lens, fall on the floor, in front of your eyes and generally drive the most patient photographers to distraction! A quick, easy, inexpensive solution is to install an attachment for mounting the cloth on the camera.

Many view cameras have a tapped accessory-mounting hole located near the top of the front lens board support. If your camera has no such threaded hole, you can drill and tap one; most cameras have plenty of room for the addition. Just be careful to avoid drilling through into vital parts below the support.

The rest is easy. In addition to a focus-



Bolt and spacer fits through grommet to secure reinforcing piece of focus cloth.



Here focusing cloth is draped over camera with bolt screwed into tapped hole.



ing cloth of appropriate size, you'll need a square of fabric (about 2 x 2 in.), a bolt to fit the tapped hole, a grommet that fits around the bolt, a small tight-fitting metal or plastic spacer to act as a handle, and a couple of nuts.

Reinforce a square halfway along the front edge of your focusing cloth. Install the grommet (available at any fabric store) through the reinforced patch. Fit the spacer onto the bolt, insert the bolt through the grommet, and install two nuts underneath to jam lock the bolt in place and prevent the bolt from seating too deeply in the hole.

Length of the bolt is not critical. Additional nuts may be used as stops if the bolt is a bit long. Bolt diameter and threading, of course, depend on size of the tapped hole.

To mount the cloth on the camera, just screw the bolt in place. Permanent attachment of the bolt assembly to the cloth keeps the bolt from being misplaced in crowded camera cases or in equipment drawers. If you wish to remove the bolt for any reason, just unscrew the nuts.—JAN AND TOM LEVICK (Seattle, Wash.)

Nurses To The Rescue

Slick little compact plastic diffusers are great if you can locate them. But if you have several electronic flash units, that's a tall order. As a last resort, you can carry flimsy tissue paper and drape or tape it over the flash head. Instead, why not use white nurses' stockings which can be adapted to most any unit?

Simply cut the appropriate width to cover the flash head. The naturally elastic material holds in place quite nicely, takes up little room in the gadget bag and can be replaced by a cut of the scissors if soiled.

The guide number will be reduced to about 0.7 of its original value, i.e., you'll find opening up one stop will usually be



The stocking mask flasher strikes again!

right. To be exact, you could calibrate by using direct flash at 10 ft. and use the appropriate *f*/stop. Then with the diffused head, repeat and open by successive $\frac{1}{2}$ *f*/stops. Comparison on a contact sheet will give you the new (diffused) guide number. Just remember to do the test in manual mode.—CHARLES ENGELSHER (Centerport, N.Y.)

Kitchen Sink Lens Shade?

The kitchen sink school of photography is old hat, but have you ever thought of using a common cooking tool as a photographic accessory? An aluminum funnel, for one, makes the dandiest of lens shades for a number of lenses.

If the old funnel you have lying around won't do, go out and buy one that's about two-and-a-half to three times the diameter of the lens to be fitted. Cut off the spout end with a fine-toothed hacksaw at a point about $\frac{3}{32}$ in. smaller than the lens diameter. File the cut and smooth out, removing all rough edges.

Now clamp an iron pipe in a vise. The pipe diameter should be slightly smaller than the cut end of your funnel. The pipe is simply used as an anvil as you gently hammer a flange out of the funnel's cut end. Keep trying the flange on your lens



Lop off spout from aluminum funnel.



Hammer out a flange from cut opening.



Paint inside black and fit to lens.

until it fits properly. If you've hammered too much and the outcome is a bit sloppy, use shims or a complete ring of felt to insure a snug fit. Cement the felt in place with contact cement.

As a finishing touch, paint the inside of the lens hood with matte black paint or use black felt.—MAURICE B. COOK (Lincolnwood, Ill.)

Found Time

If you have a 35mm camera—reflex or rangefinder—that contains a self-timer, chances are very good that you have a timed shutter speed you've never used. Don't look for it; there's no clue provided on the camera or in your manual.

Here's how to use it. Set the shutter speed on bulb, cock the timer, then press

the timer release button. As the timer runs out, it will open the shutter; then, after some timed speed longer than 1 sec., it will close the shutter.

You'll have to make a test to find what timed interval your own cameras provide. My Leica M3 gives me a 2 sec. exposure, a Minolta SRT 101 gives 3 sec., another, 3½ sec. A Russian Zorki, along with ominous grinding noises, provides 2½ sec.—EARL TREMAIN (Flanders, N.J.)

Low-Cost Color Flash

Electronic flash units usually have no provision for filters. The few that do are limited to neutral density and a few colors of the manufacturer's choice. Here is a simple way to add any color filter to your flash.

Plastic report protectors found in stationery departments provide the filter holder and cover. Just cut the black plastic edge binder the width of the flash and glue it in place with plastic glue or epoxy cement. This edge binder is used to hold acetate filters that you can cut to the size of the flash head. Filters are available in camera stores in neutral density and several colors. But for real economy, go to a craft shop and buy craft tissue. This stuff goes for a mere 5 cents a sheet and comes in a rainbow of colors. The tissue is flimsy, so sandwich it between the clear plastic report covers and cut to size. Seal the edges with cellophane tape.

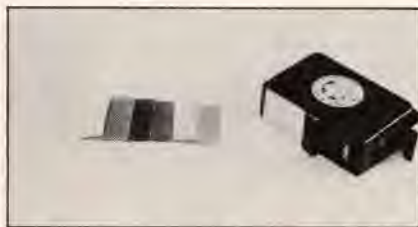


Materials you need include craft tissue, cellophane tape, glue, scissors, flash unit, and a clear report cover with a black edge binding clamp.

The white tissue is for neutral density, but think of all the fun you could have with scarlet, azure, lavender, cerise and all the other wild and wonderful colors. Single layers of colored tissue produce a pastel effect. To increase color saturation, use two or more layers. Don't overlook the possibility of creating new colors by combining different tissues together.

To find the filter factor for your home-made filters, use a light meter—even the camera's meter will do. Take two readings, one without the filter and the other with the filter covering the meter's cell or the lens of the metering camera. Make a note of the number of stops difference in exposure. The color sensitivity of a light meter is different from the sensitivity of film, of course, so this serves only as an approximate filter factor.

The first time you use the filter and flash, use the normal meter reading as a base, then open up the lens the number of stops indicated by the approximate filter factor. Bracket one stop over and under this approximation. When you see the results, the correct filter factor should be written on a corner of the filter with an indelible marking pen.



The electronic flash with its filters and home-made filter holder. After exposure testing, mark the filter factor on a corner of each filter for future reference.

I find the neutral density filters the most useful, especially in macro photography where the output of the flash can be too great for even the smallest f/stop available. Another way I use the neutral density filters is for selective focus. Here large lens openings are used to isolate the subject and keep foreground and background out of focus. With neutral density filters, you have fuller control of the f/stop used; without them, distance alone determines the f/stop.

The color filters offer unlimited possibilities, especially when using two or more flash units. Happy flashing!—TOM BRANCH (Edmonton, Canada)

Happy B?

Do you remember exactly when you last bought a new battery for your camera or lightmeter? No? It's easy if you always buy batteries on *your* birthday. Unless you have an automatic camera that needs them more often, replacing the batteries once a year, even if they are still working, is good insurance.

Besides the obvious benefits of a fresh battery, changing the battery by decision rather than on the run when it goes "bloody" allows you time to inspect and clean the compartment.—JIM BAILEY

modern tests

newest cameras, lenses & important accessories

AUTOREFLEX T4: THE BEST OF TWO WORLDS

MANUFACTURER'S SPECIFICATIONS: Konica Autoreflex T4 35mm single-lens reflex camera. Body No. 006233. **LENS:** 50mm f/1.4 or f/1.7 Konica Hexanon AR in Konica bayonet mount, stops to f/22, focusing to 18 in. (0.45 m). **SHUTTER:** Metal blade Copal Square-FC focal-plane with speeds from 1 to 1/1000 sec. plus B, X sync, self-timer. **VIEWING:** Non-interchangeable eye-level prism with split-image rangefinder, micropism collar, full focusing screen. **OTHER FEATURES:** Mercury battery-powered CdS circuit with cells on either side of eyepiece measures weighted area of focusing screen at full aperture for auto exposure (shutter-speed-preferred) for ASA 25-1600, manual override, depth-of-field preview button, multiple-exposure provision, memory lock, apertures and over- and underexposure signals visible in finder, film box reminder slot, battery check, shutter-release lock, hot shoe, provision for bottom-mounted accessory auto winder. **PRICE:** \$495 with 50mm f/1.4 Hexanon; \$432 with 50mm f/1.7 Hexanon; body only, \$325; Konica Winder AR, \$135.

When Konica took off on the compact, lightweight automatic SLR route by introducing the model TC, it seemed a pretty safe bet that the old, familiar Autoreflex line was on the way out. True, these time-tested T's were among the first automatic SLRs and were holding their own very nicely among the shutter-preferred set, but they were somewhat bulky and heavy by current standards. The TC presented a welcome reduction in price as well as size—but at the cost of a few important, though not absolutely necessary, features. An inevitable tradeoff had been made, leading many Konica fans to dream idly of a camera with all the features of the Autoreflex T3 encased in the more modern body of the TC.

Pipe dream, you say? Not on your life! That combination is

now here and it's called the Konica Autoreflex T4. While they were at it, Konica wisely opted to take its new baby another step forward by equipping it for and with one of the fastest rising accessories on the SLR scene—an auto winder. We'll get to the winder later, after we take a good look at this latest, and most advanced, Konica Autoreflex. Make it a good look because you might not be able to distinguish it from the TC after a first, quick glance. The nameplate, of course, gives it away, but the body dimensions are virtually identical and the difference in weight—the T4 is about 1 oz. heavier—is negligible.



Mate for each other: Tripod screw, off-center right, is all that's needed to attach winder properly. Note winder's wide shelf on bottom for extra table-top support.

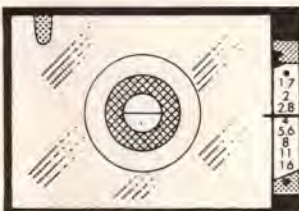
Externally the T4 has the same soft, padded, leather-like body covering of the TC, with its redesigned, larger self-timer; combined shutter/meter on-off, multiple-exposure switch on the back, enlarged frame counter; and single X sync flash terminal on the side. On the bottom you'll find the enlarged battery compartment cover and the tell-tale winder connections. Internally you'll find the TC's Copal Square-FC metal-blade shutter that helps make the smaller body possible, and the TC's uncluttered viewfinder. Although the new model's finder prism housing is slightly flatter and smoother, its entire top plate is made of the same plastic material (and black finish) that gives the TC its light weight.

So much for TC's contributions to the new package. From the now-discontinued T3 we have the basic shutter-preferred automatic exposure control concept. Entirely new is a depth-of-field preview button alongside the lens mount—a much needed addition. To use this intelligently designed, sure-grip lever, you merely shift your left thumb to the top of the lever and push down. While the T3 does have a battery check, it is a complicated and time-consuming series of maneuvers,

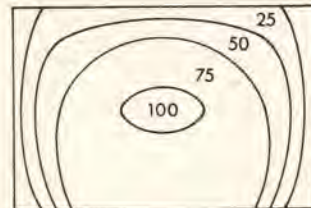


Large, convenient depth-of-field preview button is a welcome first on late model Konica Autoreflex cameras.

Konica Autoreflex T4/What's New?



T4 finder shows aperture scale with automatically set f/stop. Pointer in upper left corner indicates manual mode.



Meter sensitivity pattern shows lower center-weighting with 50mm lens. Pattern varies when other focal lengths are used.

whereas the T4 requires just the pressing of a button next to the prism on the top left. If the battery is okay, a red light (LED) on back glows brightly. Another desirable feature reinstated from the T3 are the slow shutter speeds, giving the T4 the full range from 1 to 1/1000 sec. All that's missing is the T3's viewfinder eyepiece blind, a small item that becomes necessary only when you want to take long automatic exposures with the camera set up on a tripod, or

other such situations when you can't, or don't want to, keep your eye up to the finder.

Getting back to the bottom, the studded, rubberized battery compartment can usually be turned with a naked thumb, making changing cells easier. If the cap is on too tightly, you can resort to the coin method as there is also a wide slot in the cap. Two PX-13 or 625 type batteries run the whole system. Despite the small body, all controls are large enough for easy



Important niceties line up in V formation on rear of T4 body: battery check LED, film box end slot, and multiple exposure/off switch.

manipulation. While we did like the enlarged frame counter window, we found the ASA scale inside the shutter dial a little too small for comfortable examination. Still, the black-on-white scale is clearer and more visible than that of the T3 and the higher setting ring around the dial is better for changing ASAs on the click-stopped dial.

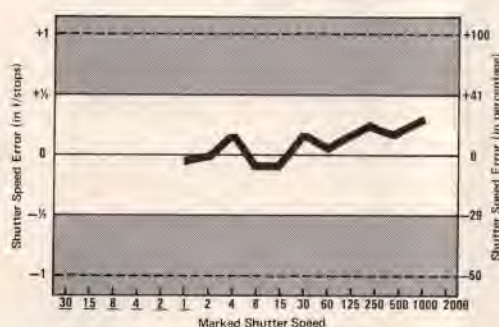
Evidently, Konica has standardized on the TC type viewfinder as well. A central split-image rangefinder and a surrounding microprism collar



The twin shall meet: Compressing features and functions of big T3 model, left, into compact TC body, right, produces the ideal middle-of-the-road product—compact, automatic, advanced T4.

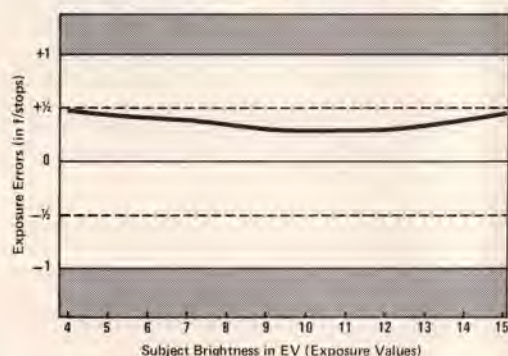
SHUTTER-SPEED ACCURACY

White area indicates tolerance limits



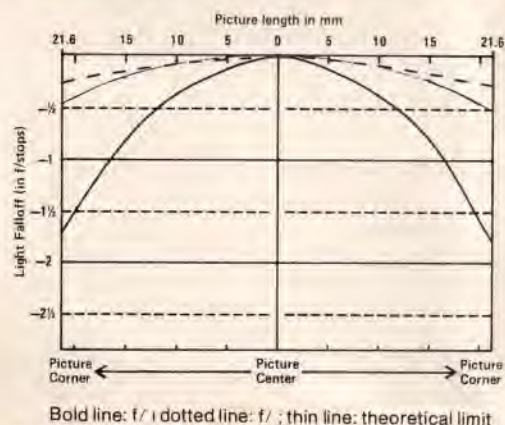
EXPOSURE ACCURACY (at film plane, ASA 100)

White area indicates tolerance limits.



LIGHT FALLOFF

Standard: At f/5.6, within 1 stop of theoretical limit.



provide a double option for crisp focusing on a variety of subjects—the former for straight lines or sharp-edged verticals, the latter for randomly textured areas. The aperture scale on the right is necessarily smaller than that of the T3 but it is, nevertheless, clear and perfectly adequate. When the camera is in the manual mode, a red arrow appears in the upper left corner of the finder instead of the small "M" that pops into view on the T3.

In operation, the T4 behaves much like the TC (reviewed in "Modern Tests," Nov. 1976, page 163). You activate the meter by pulling the advance lever to its detent position about 3/8 in. away from the back. To



Pin on winder's corner fits neatly into hole on camera, assures fast, correct mounting.

GENERAL PERFORMANCE

Checkpoints	Our Standard	As Tested
FINDER:		
Apparent viewing distance	Between infinity and 20 m. (0.5m)	1.3 m (52 in.)
Apparent distance of shutter-speed scale	Between 1.5m (59 in.) and 0.5m (19.7 in.)	1 m (39 in.)
View area compared to film area	Vertically and horizontally more than 90%, less than 100%	Vertical: 92% Horizontal: 93%
Parallax error compared to film	Vertical: 0.90mm Horizontal: 1.26mm	Vertical: 0.05mm up Horizontal: 0.15 right
Focusing accuracy at maximum aperture	Within depth of focus	2/3 depth of focus
Image magnification	0.89X	0.84X
PICTURE SIZE:		
	24 ± 0.6mm X36 ± 0.9mm	23.8x35.7mm
SHUTTER:		
Curtain travel evenness	± 0.33 stop	0.1 stop
Camera insulation from sync	More than 7 megohms	Infinity
Sync contact efficiency	More than 60%	82%
Synchronizer delay time	X: within full opening	X: Okay
Shutter curtain bounce	Not allowed	None
Self-timer delay time	7-10 sec.	11 sec
LENS:		
Focal length	50mm ± 5% (47.5-52.5mm)	51.80mm
Maximum aperture	f/1.4 ± 5% (/1.33-1.47)	f/1.44
Distortion	1.5%	less than 1%
CAMERA SIZE:		
	Body: 139mm wide, 91.5mm high, 48mm deep (5.5x3.6x1.9 in.) Lens: 62.5mm diam, 46.0mm long (2.5x1.8 in.)	
WEIGHT:		
	Body: 544g (19.2 oz) Lens: 269g (9.5 oz)	

modern tests



Tell-tale contacts (above) and drive wheel on camera bottom need no protective caps.

return it to rest, you must push in the small multi-purpose switch just below the lever on the back. Holding the switch down permits you to cock the shutter without advancing the film when you want to make multiple exposures.

In traditional Konica fashion, the meter continues to work when the camera's set to manual mode, indicating the aperture that will provide the proper exposure with the shutter speed set. When on auto the meter does have a memory hold position which you lock in with slight pressure on the shutter-release button. The release's travel is sufficiently long and offers enough resistance to enable you to carry out this function with very little danger of accidentally firing the shutter.

In general the Autoreflex T4 handles and performs in a convenient and competent manner. All setting scales are clearly marked with large, legible white numbers on a black background, save for the yellow foot-candle scale and green "AE" marking on the lens. The self-timer is one of the quietest mechanical units we've heard in a long time. Its largish lever, with white square on top, however, can be seen for quite a distance and thus alert subjects that shutter snapping is imminent. All controls are easy to get at and to operate despite the condensed body which, by its very nature, presents a light, very manageable load that is mercifully kind to your shoulder and/or neck. Along with the conventionally-located lugs for a conventional neck strap, the T4 has a third rectangular lug on its upper right side—and that

brings us to the Konica Auto Winder AR designed specifically for the T4.

This 1 1/4-in. high accessory threads easily into the bottom of the camera, helped somewhat by a stationary locating pin in one corner. There's no need to remove any protective caps to make the necessary connections to the drive wheel and the two contact pins in the opposite corner—a very good feature. While the winder's top, of course, conforms to the size and shape of the camera body, the lower half of this L-shaped gadget juts out another 1/2 in. Essentially, this addition is needed to hold the six AA cells that run the winder, but it also provides a small platform that serves admirably as a table top support, even with some of the longer Konica lenses, such as the 135mm f/3.5 Hexanon, one of the new compact breed.

The six AAs slip quickly into a clearly marked clip that is detached from the winder via a small catch on the side. A



Hinged chrome grillwork keeps half dozen AA cells conveniently in place.

hinged chrome brace holds the batteries in place. The AR Winder operates in continuous (sequential) mode only but you can get single frame operation with a quick trigger finger, removing it as soon as you release the shutter. By keeping our shutter finger put with the winder turned on, we were able to fire off a 36-exposure roll of film in 23 sec. In operation, Konica's winder is a bit on the high-pitched, noisy side, but it proved to be very reliable. A large red LED next to the winder's on-off switch glows if you reach the end of the roll in mid-frame.

Attached to the winder is a cloth strap with pad. Slip its top end through that third lug on the camera, adjust the length and clip the strap shut. This gives you what appears to be a dandy, convenient wrist strap, but it's really just for carrying. In order to operate the camera, while simultaneously taking advantage of the carrying properties of the strap, you can slip only three fingers through it. You must leave your index finger free, outside (above) the strap in order to be able to reach the shutter release.



Wrist strap is neat, but you must hook shutter-release finger over its top to get at button.

In keeping with the general nature of this new compact camera, the winder adds just 16 oz. to the total weight of the package, thus keeping it well within the manageable range of other camera-winder combinations of this type. The successful mating of a shutter-speed-preferred auto camera with a reliable winder is ideal for the photographer after action shots. And for those who want a little more performance (not to mention the winder capability) than that offered by the budget-oriented TC, but who aren't quite ready for the all-in-one approach offered by the recently announced auto-loading Konica FS-1 (with its built-in auto winder), the Autoreflex T4—representing the synthesis of the T3's and TC's best features—is the obvious and logical choice.

RESOLUTION

at 1:51 magnification				
f/no.	Center Lines/mm	Corner Lines/mm		
1.4	Good	45	Good	29
2	Good	51	Good	38
2.8	Good	57	Good	45
4	V.Good	72	Good	51
5.6	Excellent	81	Excellent	64
8	Excellent	81	Excellent	64
11	Excellent	72	Excellent	64
16	Good	57	V.Good	51
22	Accept	45	Good	45

CONTRAST

at 30 lines/mm			
f/no.	Center %	Corner %	
1.4	Low	35	Low
2	V.Low	27	Low
2.8	Low	38	Low
4	Low	46	Medium
5.6	Low	54	Medium
8	Low	58	Medium
11	Low	56	Medium
16	Low	49	Low
22	V.Low	42	Low

18mm f/3.5 SPIRATONE GIVES YOU A BONUS

Mounts: Canon, Konica, Nikon, Olympus, Pentax Bayonet, Praktica screw thread, Minolta MD.

FILTER SIZE: 72mm

Apertures: f/3.5 to f/16

Min. focus dist.: 8 in. (20 cm)

Features: Multicoating

Serial No.: 7800166

Size: 3/4 in. diam., 2 3/16 in. long (83 x 55mm)

Weight: 13 oz. (364 g)

Price: \$179.95

Practical Comments: Spiratone's famous bargain 18mm f/3.2 (later renamed f/3.5) was a Sigma-manufactured optic. This new 18mm is actually made by Tokina (manufacturers for Soligor and Vivitar, among others) and in truth is really the Tokina 17mm f/3.5. Does this mean you are getting a 1mm wider angle bonus compared to the older lens? An actual measurements of the focal length revealed it to be 17.54mm. We then measured our old Sigma-made Spiratone 18mm f/3.5. It came to 18.14. Given the allowed $\pm 5\%$ manufacturer's tolerance, either lens could be labeled a 17 or 18mm. However, the new Tokina Spiratone, when compared in actual picture taking (and through the viewfinder), does show more picture area.



18mm f/3.5 Spiratone holds down inflation, improves performance but needs a screw-in lenscap. One furnished keeps falling off dual-lip sunshade.

Why should Spiratone elect to label the lens as an 18mm when they just as legitimately could have called and promoted it as a 17mm? We judge that Spiratone's older 18mm Sigma-made lens was so highly successful in sales that the importer wished to maintain the continuity of aperture and focal length in the new lens. Our conclusion: Enjoy the bonus.

While evaluating two lenses of unlike manufacture can be a case of comparing apples and oranges, some like measurements are called for: The older 12-element lens (the new one has 11) is some 2 oz. lighter, 9/16 in. longer and 1/4 in. smaller in overall diameter. The general shape and configuration of the two lenses are about the same. Aperture and focusing rings on the new lens are heavier and easier to control and the minimum aperture is now f/16 instead of f/22.

The most immediate visible difference is the new lens's two-lipped sun shade with the lips horizontally opposite. The older lens has a shallower 360° circumference shade. In our opin-

ion, virtually any built-in shade for an 18mm lens is but lip service since a truly useful shade would have to be an enormous dish arrangement, only practical (if even then) as an accessory. However, the use of Spiratone's multicoating called "Pluracoat" goes far to minimize unwanted flare outside of the angle of coverage.

The second discernible difference concerns the new lens's front lens element, which is considerably greater in diameter than that in the old lens. This should help provide a more even illumination across the field with less immediate light falloff in the corners—which we did find was the case. In terms of overall resolution, we would judge both lenses approximately equal.

It's interesting to note that the non-multicoated 18mm f/3.5 Spiratone lens we tested in 1971 then cost \$169.95, while the new multicoated lens seven years and much inflation later is only about \$10 more. We can do no better than to repeat what we said in 1971 even if it then described an optic supplied by another manufacturer: "excellent value in addition to being a fine super-wide-angle optic."

Optical Bench Analysis: On axis, the point image was compact but showed slight overcorrected spherical aberration and slight red flare. When we stopped down to f/5.6, we found that slight flare remained, although the spherical aberration was significantly reduced.

Off axis we observed slight flare and astigmatism along with a small amount of high-order coma. Red-blue lateral color was observed (0.05 mm) and it persisted when we stopped down to f/5.6, but other aberrations were noticeably diminished.

Field test pictures: As expected, our Kodachrome slides exhibited very good central definition at medium and small apertures, showing only a slight decrease in quality at f/3.5. At the corners of the field, image quality was likewise very good at f/5.6 and f/11, and fairly good in pictures shot at maximum aperture. Light falloff was noticeable in some shots irrespective of aperture—par for the course with a lens of this type. We judged overall sharpness to be good to very good.

Not surprisingly, some barrel distortion was evident in photographs of linear subjects taken with this super-wide-angle lens. A touch of reddish fringing attributable to chromatic aberration was also visible in sharply defined white subjects, but it was not of sufficient magnitude to be objectionable. Flare was very well controlled throughout even when shooting into the sun—an excellent performance.

PERFORMANCE

Our Standard	Tested
Focal length: $\pm 5\%$ (17.1-18.9 mm)	17.7 mm
Max. Aperture: $\pm 5\%$ (f/3.32-f/3.68)	f/3.32
Distortion: $\pm 4\%$	3.2% (barrel)
Light falloff: at f/5.6 ± 1 stop from theoretical limit (1½-3½ stops)	2½ stops

RESOLUTION

at 1:48 magnification				
f/no.	Center Lines/mm	Corner Lines/mm		
3.5	V. Good	54	Accept	25
4	Excellent	61	Accept	27
5.6	Excellent	68	Accept	30
8	Excellent	68	V. Good	34
11	Excellent	60	V. Good	34

CONTRAST

at 30 lines/mm				
f/no.	Center %	Corner %		
3.5	Low	36	Low	18
5.6	Low	33	Low	22
8	V. Low	34	Low	24
11	V. Low	38	Low	27
16	V. Low	38	Low	24

28-85mm f/4 TOKINA: QUITE INCREDIBLE

Mounts: For most 35mm SLRs
Filter size: 72mm
Apertures: f/4 to f/16
Min. Foc. Dist.: 75m (2½ ft.)
Features: Multicoating
Serial No.: 7801141
Size: 75mm diam., 92mm long
(2 15/16 x 3 3/8 in.)
Weight: 580 g (20½ oz.)
Price: \$595.00; may be available at a discount.

When this widest-angle-to-tele zoom was announced in 1976 to be in development and we saw rough trial models, it was evident by just looking through the viewfinder that the lens was not ready for actual production. The images, far from sharp, had little contrast, and there was marked brightness falloff in corners and edges. It was our estimate then that when the lens was perfected the most we could expect was a "usable" lens which might just pass our minimum test standards.

When we tested this, a well made satin black finished actual production lens, we simply could not believe our eyes. Despite the amazing optical problems to be solved, here was a 16-element zoom lens holding focus right from 28mm to 85mm which in every respect and millimeter could equal or surpass the quality of most single focal lengths. While the maximum aperture of the lens is limited to f/4 (and the view through the SLR finder is correspondingly less bright and easy to focus

than it would be when viewed through a lens with one or two f/stops more light transmission) this lens, within its limitations, could indeed take the place of a 28mm, 35mm, 50mm and 85mm or anything in between, a virtual jack-of-all-trades lens.

Besides the f/4 aperture, the lens does have a few other limitations. It certainly is compact for what it is, but must still be considered large and bulky compared to any one of the lenses it would replace. The separate focusing and zooming controls (both operating in a 90° twist of their rings) are well positioned. The focusing ring is nicely knurled for easy gripping but the zoom ring should have better knurling with a similar rubberish finish to that of the focusing ring particularly since the zoom ring inclines have a few stiff spots (not surprising since it does have some radical element movements to control).

The lens provides its largest image when close focusing at the 85mm setting. At this point a very tight portrait is possible—a larger image than most 85mm single focal lengths can give.

Our field testers tended to put



A wide-ranging handful! Tokina's 28-85mm comes close to ideal of a "universal lens" in a relatively compact package.

the Tokina zoom on their cameras, leave all other lenses behind and find themselves perfectly happy with this one.

Optical Bench Analysis: On axis we found a slight red flare at both the widest (28mm) and longest (85mm) focal lengths. Spherical aberration was undetected at the 28mm settings, but a slight overcorrected spherical aberration was seen at 50 and 85mm focal lengths. Off axis we saw slight coma at the three focal lengths examined. Slight astigmatism was observed at the longer focal lengths but was absent at the 28mm setting. A red-green lateral color was observed at the extreme focal lengths but the maximum width measured only 0.2mm and should be considered minimal.

We had a very slight focus shift of about 0.05mm in the middle range of focal lengths. We found the image quality to be very good to excellent, with its best performance at f/8.

Would you like to test your own lens? Get MODERN's Lens Test Kit. \$4.95. Write to Lens Test Kit, MODERN PHOTOGRAPHY, 2160 Patterson Street, Cincinnati, Ohio 45214. Please allow 4-6 weeks for delivery.

Field Test Pictures: In transparencies shot at medium focusing distances (12-15 ft.) at the 28mm setting, image quality was moderately soft at maximum aperture, but it improved steadily as we stopped down to f/8 and was extremely crisp at f/16. No color defects were observable, but a very small, reddish, crescent-shaped "ghost" was visible in some shots taken into the sun. We believe this to be a reflection off the front element.

In terms of overall quality, the transparencies were shot at 55mm followed the same pattern, with slight softness at f/4 and contrast improving markedly as we stopped the lens down to f/8 and f/16. In medium distance shooting at 85mm this lens delivered good sharpness at f/4 which improved slightly as we stopped down. Pictures shot into the sun at the latter two focal lengths showed good saturation and flare control and no ghost images. Color aberrations were minimal, and the lens exhibited neutral color rendition at all focal lengths.

At close-up shooting distances (2-3 ft.) image quality closely parallels the results we obtained above. Images were well defined but somewhat flared at f/4, good to very good by f/8, and very good to excellent at f/16. No fringing attributable to color aberrations were noticeable even at 50X magnification—a commendable performance.

PERFORMANCE

Our Standard	Tested
Focal length: $\pm 5\%$ (26.6-29.4 mm) (80.6-89.3 mm)	29.4 mm 83.8 mm
Max. aperture: $\pm 5\%$ (f/3.8-f/4.2)	f/4.0-f/4.2
Distortion: at 28mm $\pm 2.5\%$ less than 0.5% (pincushion) at 85mm $\pm 2\%$ 0.7% (pincushion)	
Light falloff: at f/5.6 ± 1 stop from theoretical limit 28mm (½-2½ stops) 35mm (0-1½ stops)	2½ stops 1½ stops

RESOLUTION

at 1:47 magnification Focal length set at 28mm				
f/no.	Center Lines/mm	Corner Lines/mm		
4	Excellent	59	V. Good	34
5.6	Excellent	66	V. Good	38
8	Excellent	66	V. Good	41
11	Excellent	75	Excellent	47
16	Excellent	66	Excellent	41

modern tests

CONTRAST

at 30 lines/mm Focal length set at 28mm				
f/no.	Center %	Corner %		
4	High	52	High	39
5.6	High	58	High	44
8	High	62	Medium	35
11	Medium	56	Low	30
16	Medium	50	V.Low	20

RESOLUTION

at 1:49 magnification Focal length set at 55mm				
f/no.	Center Lines/mm	Corner Lines/mm		
4	V.Good	49	Excellent	44
5.6	V.Good	49	Excellent	44
8	V.Good	53	Excellent	49
11	Excellent	55	Excellent	55
16	Excellent	55	Excellent	55

CONTRAST

at 30 lines/mm Focal length set at 55mm				
f/no.	Center %	Corner %		
4	Low	35	Low	22
5.6	Medium	44	Low	26
8	Medium	56	Low	32
11	Medium	48	Medium	42
16	Low	42	Medium	40

RESOLUTION

at 1:49 magnification Focal length set at 85mm				
f/no.	Center Lines/mm	Corner Lines/mm		
4	V.Good	44	Good	33
5.6	V.Good	49	V.Good	39
8	Excellent	55	Excellent	44
11	Excellent	62	Excellent	44
16	Excellent	62	Excellent	44

CONTRAST

at 30 lines/mm Focal length set at 85mm				
f/no.	Center %	Corner %		
4	Low	32	Low	15
5.6	Medium	43	Low	18
8	Medium	58	Low	27
11	Medium	52	Low	32
16	Medium	48	Low	32

35-70mm KOMURANON: CONSERVATIVE QUALITY

Mounts: Canon, Nikon, Minolta MD, Konica, Olympus, Pentax bayonet, Praktika screw thread, Yashica-Contax

Filter size: 62mm

Apertures: f/3.5 to f/22, f/4.5 maximum aperture at 70mm focal length

Min. focus dist.: 2.2 ft. (65 cm)

Features: Multicoating, separate zoom and focus controls

Serial No.: 8072976

Size: 2 3/4 in. diam., 3 3/4 in. long (71 x 74 mm)

Weight: 17 1/2 oz. (496 gr.)

Price: \$350

Practical Comments: With the latest crop of wide-to-tele zooms offering such mouthwatering focal length ranges as 35-105mm and 28-85mm, some with "macro" focusing, is there any logic in opting for Komura's 35-70mm zoom? True, the Ko-



It's easy to feel the difference between wide, diamond-pattern focus ring, narrower ribbed zoom ring—an aid in rapid shooting.

muranon is a reasonably light and compact package, has a feeling of mechanical solidity, and is better finished (in gloss black enamel) than most independently made optics. On the other hand, its 2.2-ft. minimum focusing distance, while satisfactory for most photographic purposes at 50 and 70mm, is a bit long for the 35mm focal length; its maximum aperture changes from f/3.5 to f/4.5 as you approach 70mm; and zooming and focusing are accomplished with separate textured rings—not everybody's dish to tea, especially with physically short zooms.

Fortunately, these criticisms, substantial though they be, pale into insignificance once you examine the photographic images obtainable with this lens. They are, quite simply, superb, rivaling the results provided by 35-70mm lenses offered by top camera manufacturers. In addition, there are numerous quality touches, such as extensive use of ball bearings in the diaphragm actuation mechanism, especially neat and legible scales, and smooth-operating zoom and focus rings with just the right amount of play to retain their settings. The 1 1/4-in.-wide, diamond-pattern focusing ring gets you down to minimum focusing distance in a just-under-180° turn, and our only operational complaint is a very minor one: You can't mount the snap-on lens cap at all distance and focal length settings—only those that place the inner zooming barrel at or near the same level as the outer focusing barrel. On the plus side, the front element is recessed about 1/2 in.—enough to provide some flare protection.

Optical Bench Analysis: On axis at 35mm we observed a very small amount of over-corrected spherical aberration

which increased slightly as we moved off axis. No color aberrations were visible. In the center of the image field at 50mm, slight overcorrected spherical aberration was also noticeable, but it disappeared as we moved off axis into the zonal area. No color defects were observed. At 70mm on axis, the star image had the same characteristics noted at the 50mm setting, and we judged overall image quality to be excellent at f/8.

Off axis, toward the edges of the image field, we observed a bit of coma, no astigmatism, and no lateral color at any focal length setting. However, the coma pattern became slightly less pronounced at 70mm. Off-axis image quality was judged very good to excellent.

Field Test Pictures: As we expected from our resolution tests and optical bench observations, transparencies shot with this lens at all focal lengths were crisp and detailed in the center of the picture field—even those taken at maximum aperture. Good, clean whites were evident with no color fringing observable, and this very high image quality prevailed at all apertures.

Toward the edges of the picture field, we noted a very slight decrease in sharpness at all focal lengths and a barely discernible greenish flare in light colored objects in the corners of the frame at the 35mm setting. Flare was very well controlled throughout, which we attribute partially to efficient multicoating. In general, we judged the Komuranon's performance to equal that of high quality single-focal-length lenses—high praise indeed for a wide-to-short-tele zoom.

PERFORMANCE

Our Standard	Tested
Focal length: ± 5% (33.2-36.8mm) (66.5-73.5mm)	35.0mm 67.7mm
Max. aperture: ± 5% (f/4.27-f/4.72) f/3.45-f/4.75	
Distortion: at 35mm ± 2.5% 1.9% (Barrel) at 70mm ± 2% less than 1% (Pincushion)	
Light fall off: at f/5.6 ± 1 stop from theoretical limit 35mm (0-2 stops) 1 1/2 stops 70mm (0-1 1/4 stops) 1 1/4 stop	

RESOLUTION

at 1:46 magnification Focal length set at 35mm				
f/no.	Center Lines/mm	Corner Lines/mm		
3.5	Excellent	52	V.Good	33
5.6	Excellent	52	Excellent	41
8	Excellent	59	Excellent	46
11	Excellent	65	Excellent	46
16	Excellent	65	Excellent	46
22	Excellent	59	Excellent	46

CONTRAST

at 30 lines/mm Focal length set at 35mm				
f/no.	Center %	Corner %		
3.5	Medium	45	Medium	32
5.6	Medium	45	High	39
8	Low	48	Medium	38
11	Low	47	Low	35
16	Low	44	Low	34
22	V.Low	24	Low	32

RESOLUTION

at 1:48 magnification Focal length set at 50mm				
f/no.	Center Lines/mm	Corner Lines/mm		
3.5	Excellent	54	Excellent	34
5.6	Excellent	60	Excellent	38
8	Excellent	67	Excellent	43
11	Excellent	67	Excellent	48
16	Excellent	60	Excellent	48
22	Excellent	60	Excellent	48

CONTRAST

at 30 lines/mm Focal length set at 50mm				
f/no.	Center %	Corner %		
3.5	Medium	41	High	33
5.6	High	55	High	35
8	Medium	56	Medium	38
11	Medium	55	Low	34
16	Medium	50	Low	32
22	Low	44	Low	28

RESOLUTION

at 1:50 magnification Focal length set at 70mm				
f/no.	Center Lines/mm	Corner Lines/mm		
4	V. Good	45	V.Good	32
5.6	Excellent	50	V.Good	36
8	Excellent	56	V.Good	40
11	Excellent	64	Excellent	45
16	Excellent	56	Excellent	45
22	V.Good	50	Excellent	45

CONTRAST

at 30 lines/mm Focal length set at 70mm				
f/no.	Center %	Corner %		
4	Low	35	Medium	28
5.6	Low	37	Medium	30
8	Low	45	Low	30
11	Low	43	Low	26
16	Low	40	Low	26
22	V.Low	35	Low	26

MODERN PHOTOGRAPHY'S unbiased test reports are based on actual field work and measurements carried out in our own laboratories. Only production equipment and materials similar to those available to the reader are tested. Readers are warned, however, that our tests, particularly of lenses and cameras, are often far more critical and specific than those published elsewhere and cannot therefore be compared with them. In all lens tests, unless specifically noted, some of the sharpness falloff at the edges can be traced to curvature of field, most noticeable at close focusing distances; at distant settings, this effect would be minimized. Note too that the standards for center sharpness are higher than for edge sharpness, so that no comparison should be made between center and edge ratings. **NO MODERN TEST MAY BE REPRODUCED IN WHOLE OR IN PART FOR ANY PURPOSE IN ANY FORM WITHOUT WRITTEN PERMISSION.** Should you have difficulty locating sources for any product, write to the Readers' Service Dept. of Modern Photography. **WARNING:** Since optics and precision mechanisms may vary from unit to unit, we strongly suggest that our readers carry out their own tests on equipment they buy. **PRICES GIVEN ARE MANUFACTURER'S SUGGESTED LIST PRICES AT PRESSTIME. ITEMS ARE OFTEN AVAILABLE AT LOWER PRICES THROUGH DEALERS.**



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The above Seal will be awarded to those still cameras and lenses, movie cameras and projectors (see Movie Section), enlargers and color analyzers that have passed MODERN TESTS and whose suppliers agree to the following:

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MODERN PHOTOGRAPHY Minimum test requirements for Seal of Approval

Still camera and lens field-test standards

All features and controls must operate properly for the equivalent of 25 rolls of film, producing adequately exposed photographs of sufficient quality to meet professional standards for a camera and lens of that size and negative format when 11 x 14 in. black-and-white prints made from negatives of that camera and/or lens, or slides are projected on a 40 x 40 in. screen and are viewed at normal viewing distances.

Still camera & lens laboratory standards

(Photographic products of special benefit or interest to readers which fall below our minimums may also appear with explanation in the text.)

Resolution: See chart

Exposure accuracy: ± 1 stop of proper exposure

Shutter-speed accuracy: $\pm \frac{1}{2}$ stop of marked speed

Enlarger test standards

Evenness of illumination:

Diffusion system: No more than $\frac{1}{2}$ stop light loss center to edges. No more than $\frac{1}{2}$ stop light loss corner to corner.

Condenser system: No more than $\frac{3}{4}$ stop center to edges. No more than $\frac{1}{4}$ stop light loss corner to corner.

Alignment of baseboard, lens and negative: Alignment must fall within $\frac{1}{2}$ bubble length using standard Omega alignment tool. Misalignment must be correctable with reasonable ease by a user having reasonable manual skills. Tools for realignment must be either readily available or through manufacturer. Instructions for alignment must be supplied unless procedure is self-evident. Alignment must be held within stated tolerances.

Lockability. Locks on lamphouse and focusing (if any) must hold in a given position indefinitely. Slip-page allowance: zero.

Carrier Finish: Inside negative carrier facings must be smooth and free from burrs.

Color Heads: Same evenness of illumination standards as diffusion enlarger. Calibrations of cyan, magenta and yellow dichroic filters must be within 2.55cc throughout filtration range.

Color Analyzer Standards: Stability and consistency of memory; repeatability must be within $\frac{1}{2}$ stop under stabilized voltage conditions over a 3-hour use, cycle repeated every 24 hours for seven days.

Minimum Resolution Standards

Type	Apertures	Center lines/mm	Corner lines/mm
35mm Camera Lenses			
Fisheye to 16mm	Max. & Next	36	24
	Middle	40	26
	11-22	40	24
17-23mm	Max. & Next	38	25
	Middle	42	28
	11-22	40	26
24-43mm	Max. & Next	38	26
	Middle	43	28
	11-22	40	28
24-43mm (f/2 and faster)	Max. & Next	36	24
	Middle	42	28
	11-22	40	28
44-60mm (to f/1.6)	Max.	40	26
	Next	42	30
	Middle	48	36
	11-22	46	36
44-60mm (to f/1.0)	Max.	36	24
	Next	40	28
	Middle	48	36
	11-22	48	36
61-105mm	Max.	32	26
	Next	34	28
	Middle	36	30
	11-22	36	32
106-250mm	Max. & Next	30	26
	Middle	32	28
	11-22	30	26
251-2000mm	Max. & Next	30	24
	Middle	36	28
	16-32	30	26
Zoom wide-angle to 150mm	Max.	30	24
	Next	32	26
	Middle	36	30
	11-22	36	33
Zoom 70-250mm	Max.	30	25
	Next	32	26
	Middle	33	28
	11-22	32	26
Zoom tele 600mm and beyond	Max. & Next	30	24
	Middle	35	27
	16-32	30	26
2 1/4 Camera Lenses			
	Max. & Next	32	24
	All other	40	26
4 x 5 Camera Lenses			
	Max. & Next	28	22
	All other	34	25

Super 8 movie camera standards

Resolution: (With maximum lens aperture on zoom lenses)

Focal Length	Center	Corner
wide angle	43	32
intermediate	48	38
telephoto	43	38

Image Registration: During projection of 100X super 8 frame size, frameline must remain steady within ± 5 mm.

Exposure Accuracy: Deviation of no more than ± 1 f/stop of a known light source.

Speed Accuracy: Deviation of no more than ± 3 frames at normal speeds of 18 and 24 fps; ± 5 frames at all other speeds. $\pm \frac{1}{2}$ frame (at 18 or 24 fps) on cameras intended for sync sound.

Field Test: During a minimum of

600 ft. of film, camera must deliver consistently accurate exposure, and images of sufficient quality to meet serious filmmaker's minimum standards when projected on a screen at least 40 in. wide. Single-system sound cameras must deliver tonal clarity of voices without apparent distortion.

Super 8 movie projector standards

Projectors must function within same specifications of resolution, registration and speed accuracy as cameras. Sound projectors must reproduce sound to accommodate average musical recordings without apparent distortion when quality extension speakers are used.

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INSTANT PICTURES

Continued from page 38

laroid can either convince photographers to accept a reversed picture, or devise a mirror within the accessory back (cumbersome), or come up with some other revolutionary, heretofore unheard of, scheme. PR-10 film is exposed through its back, thus needing no mirror, and is a natural for an accessory back. Since instant film accessory backs also serve as the processing end of the camera, we were curious as to which camera would offer up its back to Kodak for adaptation as a solo accessory item. Our own surgical efforts, described in this column last July (page 60) resulted from our dismantling a Handle, whose back we modified to fit a 4 x 5 box, permitting us to run some critical film tests.

The new PR-10 back has been severed from Kodak's EK-8, the folding range-finder camera that's available in Europe but not in the USA. It looks a lot like the back of the Handle in that it does, indeed, have a handle on its left side. The similarity ends there, as this handle portion holds four AA batteries that power the motor that drives the film through the processing rollers.

A receptacle above the handle accepts a remote power source that can be used instead of the batteries. While this alone



Back to back: The new PR-10 accessory sits on a 4 x 5 Graphic ready for work, with cable release in place and dark slide withdrawn. Bringing up the rear is the ground-glass focusing insert (left) and the experimental back we made last year from a mutilated Handle camera.

might inhibit you from taking your rig into the field, it's an ideal attachment for the studio/laboratory, where most PR-10 backs are headed. In the industrial and medical fields, oft-repeated experiments are recorded with all types of exotic equipment and microscopes. The remote power attachment even has warning signals telling you when to eject the cover sheet and when the pack is empty. The motor drive, furthermore, is vibrationless compared to the motion caused by turning a crank, or pulling a packet through rollers. A dark slide, film counter and ground-glass focusing insert complete the package.

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4 x 5	55 ea.	50 ea.	45 ea.
5 x 7	1.00 ea.	95 ea.	90 ea.
8 x 10	1.90 ea.	1.85 ea.	1.75 ea.
11 x 14	4.95 ea.	4.75 ea.	4.50 ea.
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No extra charge for cropping 8 x 10 or larger size prints.
20¢ extra per print for cropping 5X, 4X, 3X, & 2X size.

Color Slide Duplicates 35MM to 35MM

1-20	25 ea. Mtd.	101-250	20 ea. Mtd.
21-50	24 ea. Mtd.	251-500	18 ea. Mtd.
51-100	22 ea. Mtd.	501-up	16 ea. Mtd.

Color Film Reductions

2 1/4 x 2 1/4, 2 1/4 x 3 1/4 or 4 x 5 to 35mm.....35 each

35 MM., 126, 120

EKTACHROME E3, E4, E6 FILM PROCESSING

	1 Roll	5 or More
20 Exposure Mtd. 35mm, 126	1.40 ea.	1.30 ea.
36 Exposure Mounted	2.40 ea.	2.20 ea.
Stereo Mounted (15 Pts.)	3.75 ea.	3.50 ea.
1/2 Frame (36 Frames)	2.40 ea.	2.30 ea.
120-620-127 in Sleeves	1.40 ea.	1.30 ea.
4x5 sheet film	55 ea.	
120-620-127 Mounted at 70¢ per roll extra-12 exp.		
120-620-127 Mounted at 1 10 per roll extra-16 exp.		

35 MM., 126 Kodachrome Processing

20 Exp. Roll 35mm. 126	2.50 Mtd.	2.25 Unmtd.
36 Exposure Roll	4.00 Mtd.	3.75 Unmtd.

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20 Exposure Rolls with processing included		
1 Roll	\$ 3.50 Mounted	5 Rolls.....\$17.25 Mounted
10 Rolls	\$34.00 Mounted	20 Rolls.....\$68.00 Mounted

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After each exposure, you push a button on the other end of the back to eject the print through the rollers. Although this is on the forward side of the back, there is a lever attached to activate the button from behind the camera. Then there's a socket to accommodate a cable release in the lever so there's no need at all, even with batteries, to touch the back for processing.

This is a great advantage in the field where the back will be used in a fixed camera position. But, where a number of pictures are to be made requiring refocusing for each shot, an extra step is involved. The back must be removed and replaced with the box-shaped ground-glass focusing screen whenever you want to refocus. It's an extra step, sure, but it's reliable. Swapping backs has long been a practice with pros—going from the instant proof shot, to the conventional final print. In some areas, under normal temperature conditions, PR-10 bears an uncanny resemblance to Kodak's wet process Kodachrome and Ektachrome lines under just about all shooting conditions—electronic flash, filtered tungsten, and long exposures in available light.

Among the many benefits resulting from the move to conventional large-format machines is the ability to resort to such ploys as bellows extending to get close to the subject for macro shots. I also found another application. Used in a fixed copying set-up, such as the one I described in Sept. 1977 (page 66), the new PR-10 back is a natural for slide copying. The capability of controlling exposure has allowed me to employ several types of lighting in my experiments with very promising results.

Smaller and better tips

There's a new tip sheet enclosed with the film—smaller, printed on both sides, with more referrals to the camera manuals. However, I didn't notice any reference to the film speed, or ASA, which would certainly be helpful in figuring exposure, as it gives you something to put on your exposure meter. Working with our home-style back I determined the film speed, at that time, to be approximately ASA 125.

A few observations in looking back over the tests: In industry, where scores of pictures are made, in the normal course of events, there will be relatively empty wastebaskets. Except for its sensitivity to temperature change, PR-10 should provide a reliable proofing tool if time, as in making portraits, is not of the essence. You still have the long 8-min. wait for a finished print, although you may be able to judge the exposure after about 4 min. with practice. As usual, the ability to experiment with equipment with which you can control exposure, has brought forth some exciting results. Therein will lie the success of the new system.—THE END

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PRINTS FROM PRINTS

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or regular photos
No negative
required

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ENLARGEMENTS

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3½X5 to 5X7

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3½ x 5

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1⁷⁵ 1⁵⁰

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COLOR FADING

Continued from page 92

inadequate washing, etc. being other potentially important variables.

3. Deterioration of the print support material on prolonged exposure to light and/or UV radiation or deterioration of the support during dark keeping caused by temperature and moisture fluctuations or other factors. Among current materials, support deterioration appears to be a serious problem only with RC prints. Collectors would be well advised to avoid all types of black-and-white and color prints made on present resin-coated supports.

Color print image deterioration may include any or all of the following:

1. Loss of highlight detail, usually with reduced overall density and contrast. In time, most color print materials will suffer almost total image loss.

2. Color balance changes caused by the cyan, magenta, and yellow image dyes or pigments fading at uneven rates. With any given material, the direction of the color balance shift is usually different with light fading and dark fading. Dark fading reactions continue during the time a print is exposed to light and undergoing light fading; The combined effects of light fading and dark fading are complex and difficult to predict.

3. Stain formation. In correctly processed current materials, stains are usually low-level yellow colorations which are most readily observed in highlight regions of a print. Such stains may significantly alter the color balance of low-density areas of a print in addition to yellowing the D-min areas. Yellow stain formation is a serious problem with many, but not all, of the currently used materials.

The visual changes that take place when a color print deteriorates are often difficult to describe, but are readily apparent if a faded print is directly compared to a non-faded print of the same subject. In the early stages of deterioration, a viewer may think there is nothing wrong with a print unless a comparison print is available. As fading advances, a point is reached where most people will say that the quality of the print is poor. Interpretation of the point when objectionable fading has occurred often varies depending on the subject matter of a particular photograph. For example, people usually have a rather fixed concept of what flesh tones should look like and will tolerate much less variation in these colors than they might with an abstract scene.

In many cases there is little relationship between light fading and dark keeping properties. Some materials have relatively good light fading stability but poor dark fading stability. A number of



A variety of light fading and dark keeping tests were used in the preparation of this article. The initial work was done using the test methods described in ANSI PH1.42-1969—*Method for comparing the color stabilities of photographs*, a Standard issued by the American National Standards Institute. The tests were later expanded to include a wide variety of light intensities and light of different spectral content. Non-accelerated tests were also done in typical home and office display conditions. One of the most important conclusions drawn from these tests is the fact that most color print materials fade relatively faster at low light intensities (such as those found in the home) than would be expected from data produced in high intensity accelerated tests. That is, one-tenth the light intensity might be expected to produce only one-tenth the fading rate of a color print. In actual tests, prints illuminated with one-tenth the light intensity of that used to illuminate control samples, faded significantly faster than one-tenth the rate observed with the control prints.

The accompanying photograph shows one of the light fading tests used by the author. The sample plane is illuminated with 125 fc of fluorescent light modified for three different spectral contents. Daylight and tungsten illumination were also used in this testing program. Light fading can be slowed—but not eliminated—by illuminating color prints with tungsten lamps of relatively low intensity (20-50 footcandles). Below the light fading samples are a number of temperature and humidity controlled dark ovens used in dark storage tests. A color densitometer is used to measure changes in image characteristics during the tests.

processes have excellent dark keeping stability but poor light fading stability. From a collector's point of view, excellent dark keeping stability is the most important requirement in selecting a color print material. As a general statement, it may be said that no current color material, with the probably exception of Fresson Quadrichromie (see page xxx), can be displayed for long periods of time without significant fading taking place. However, the requirements of most collectors will be satisfied if a color print is stable in the dark and is sufficiently resistant to light fading that it may be viewed from time to time and can be used for short term display (for example, a three- or four-month museum exhibition, illuminated with tungsten lamps with an intensity of about 50 fc—540 lux) with no significant deterioration.

It should be noted that even the most unstable color materials, when stored in the dark at very low (refrigerated) temperatures and low relative humidities, can be preserved for a very long time—hundreds, and perhaps even thousands, of years. Museums and archives will have to install color storage equipment in the near future if they intend to preserve color transparencies, negatives, motion-pictures, and most types of color prints. A small number of collecting institutions in the U.S. and Europe already have such facilities. However, most major institutions, such as the Museum of Modern Art, George Eastman House, The U.S. National Archives, and The Public Archives of Canada do not yet have cold-storage facilities for their collections.

Most private collectors will not want to go to the expense and trouble of maintaining a cold-storage vault. Preservation of color images by making silver separation negatives or positives—a procedure which has often been suggested by the photographic industry—has many serious drawbacks, in addition to high cost and potential image quality losses and, in the author's opinion, should not be seriously considered for most applications.

There are a number of color print processes currently in use by artistic photographers, and each has a distinct set of stability characteristics. It is important to collectors that photographers identify their color prints with the actual process name and the date the prints were made. For example: *Kodak Ektacolor 74 RC—Ektaprint 2 Chemicals with Ektaprint 3 Stabilizer—June, 1978*. The commonly used terms "Type C Print" and "Type R Print" are altogether incorrect unless a print was actually made on *Kodak Color Print Material, Type C* (a negative-positive chromogenic material; dyes formed in emulsions during processing) or *Ko-*

Continued on page 120



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COLOR PRINT FADING

Continued from page 118

Kodak Color Print Material, Type R (a reversal chromogenic material) during the time these materials were available from 1955 to about 1959.

Following is a list of the most commonly encountered color print materials currently in use in the fine art field. Comments on the light fading stability and dark keeping stability of the materials are based on an extensive series of accelerated and non-accelerated natural aging tests conducted by the author during the past several years. A few of the comments given here are from industry data supplied to the author.

Kodak Ektacolor 74 RC Paper. Prints made on this chromogenic (integral dye forming) material are usually from color negative originals, or color inter-negatives made from original color transparencies. It is capable of excellent color and tone reproduction when used with original masked color negatives, but the paper has only moderate light fading stability and poor dark keeping stability. Significant fading will occur in the dark under typical conditions in less than 10 years' time. Current Ektacolor paper has image dyes of closely matched fading rates when exposed to most types of light sources if the print or the light source is covered with glass. In accelerated aging tests, conducted by the author, the use of Kodak Ektaprint 2 processing chemicals without Ektaprint 3 Stabilizer significantly increased dark fading rates. The paper has an RC support. It is not recommended for applications where non-refrigerated long-term keeping is required.

Kodak Ektachrome RC Paper, Type 1933. This chromogenic material is used to make prints directly from color transparencies without the use of an inter-negative; color and tone reproduction are generally inferior to those of prints made from masked color negative originals or internegatives. The paper is significantly inferior to Ektacolor 74 RC in light fading stability and has about the same, poor, dark keeping stability. Type 1933 is being replaced in the U.S. with Type 2203, early batches of which had extremely poor yellow dye light fading stability. Kodak has indicated that future batches of 2203 will have light fading stability similar to Ektacolor 74 RC. The paper has an RC support. Use of the paper is not recommended when non-refrigerated long-term keeping is required.

Agfacolor MCN 310—Type 4. This is a chromogenic negative-positive paper used to make prints from original color negatives or internegatives made from original transparencies. It is little used in the U.S., but is very common in Europe. This paper has poor light fading stability and very poor dark keeping stability.

A Profile of Natural Light Fading in the Home for One Year

Kodak Ektacolor 37 RC Low Print Density				Kodak PR10 Instant Print Low Print Density				Polaroid SX-70 Instant Low Print Density			
	R	G	B		R	G	B		R	G	B
Start:	.16	.18	.18	Start:	.37	.41	.36	Start:	.42	.42	.51
Aged:	.14	.18	.17	Aged:	.28	.36	.34	Aged:	.40	.40	.44
Loss:	.02	.00	.01	Loss:	.09	.05	.02	Loss:	.02	.02	.07

Medium Print Density				Medium Print Density				Medium Print Density			
	R	G	B		R	G	B		R	G	B
Start:	.34	.32	.28	Start:	.50	.71	.60	Start:	.69	.60	.65
Aged:	.32	.32	.26	Aged:	.34	.56	.47	Aged:	.67	.57	.59
Loss:	.02	.00	.02	Loss:	.16	.15	.13	Loss:	.02	.03	.06

High Print Density				High Print Density				High Print Density			
	R	G	B		R	G	B		R	G	B
Start:	1.16	1.13	1.09	Start:	1.06	1.68	1.59	Start:	1.75	1.63	1.58
Aged:	1.11	1.12	1.06	Aged:	.93	1.32	1.25	Aged:	1.72	1.60	1.57
Loss:	.05	.01	.03	Loss:	.13	.36	.34	Loss:	.03	.03	.01

One year of exposure (65-80F at 30%-70% RH), November, 1977 to November, 1978. Typically about 120 fc in the daytime—in-direct daylight illumination through window glass. Short periods of up to 230 fc exposure when snow is on the ground. Night illumination about 7 fc tungsten for several hours; dark remainder of time. PR10 and SX-70 processed 60 days prior to the start of the test. These figures show red, green and blue reflection densities from low density (highlights), medium and dark (high density) areas of the test samples. A density change of .1 from a base of 1.0 is just noticeable. A change of .3 can indicate a severe change in color balance.

This is an RC support material, and appears to have inferior dark keeping stability compared to the Agfacolor MCN 111—Type 7 fiber-based papers it replaced in the mid-1970s. Use of this pa-

per is not recommended when non-refrigerated long-term keeping is required.

Kodak Dye Transfer Prints. This is a survivor of the historic dye-imbibition process, and was introduced in essentially its present form in 1946. Dye Transfer is the successor to the Kodak Wash-Off Relief Process, introduced in 1935, which was Kodak's first color print process. Dye Transfer is currently Kodak's only color print process with a conventional fiber-based support. Dye Transfer prints are most generally made from original color transparencies, but can also be made from original color negatives or internegatives by any of several procedures, the most direct being with the use of Kodak Pan Matrix Film. Prints can also be made from color negatives with the use of interpositives or separation negatives made from separation positives which were prepared from the original color negative. Most photographers will find it much easier to make high-quality Dye Transfer prints from original color negatives using Pan Matrix Film (a process that does not require making separation negatives, color and contrast correction masks, etc.) than from original color transparencies. Dye Transfer is a complex and expensive process. Most prints of this type are made in commercial labs, but increasing numbers of photographers are learning to make the prints themselves. The process is capable of excellent color and tone reproduction; both color saturation and contrast can be extensively manipulated if desired. Kodak Dye Transfer prints are often incorrectly referred to as "Dye"

Recommended Color Print Materials for Collectors

User or Lab Processed

Cibachrome (non-RC support types only)
Kodak Dye Transfer (paper support)

Lab Processing only:

Fuji Dycolor Print (paper support)
Fresson Quadrichromie (paper support)

Instant Color Photography (if required)

Polaroid Polacolor I (obsolete process)
Polaroid SX-70 (tentative recommendation)

All of the six materials listed appear to have excellent dark keeping stability, but are subject to light and UV radiation caused deterioration: prints should be kept in the dark for long-term keeping. Prints used for display purposes should be monitored to prevent deterioration beyond pre-set limits. Fresson Quadrichromie prints appear to have excellent light fading stability and can probably be displayed safely for many years. However, Quadrichromie prints should also be monitored if very long-term display is planned. The recommendation for SX-70 is tentative as dark keeping test data is incomplete.

Continued on next page

COLOR FADING

Continued from previous page

prints. Kodak sells all the necessary materials and equipment for the process, but does not actually make prints for customers. The process almost disappeared from the market a few years ago, but it will probably see a major resurgence in the fine art field in the coming years. Dye Transfer prints have excellent dark keeping stability; they are far more stable in dark storage than any other Kodak color print process. They will almost certainly last most than 100 years with no significant change if kept in the dark except for occasional viewing or short-term display. At present, the prints have relatively poor light fading stability. The yellow dye in particular is unstable and, under typical display conditions, the prints will fade faster than current Ektacolor 74 RC prints. Kodak has indicated that new, more stable yellow dyes are in the works. However, because of its excellent dark keeping stability and freedom from stain with age, the process can be considered to be among the first choices for collectors. New prints normally smell of acetic acid. The prints should never be washed or otherwise treated in an attempt to remove the residual acetic acid.

Fuji Dyecolor Print. This is a dye-imbibition process quite similar in concept to the Kodak Dye Transfer Process. The prints are currently available only in Japan and are made only by a printing service of Fuji. At the present time Fuji does not sell the materials required to make the prints. The prints are available at low cost if large numbers of the same print are ordered. Transfers are made automatically on a special rotary machine developed by Fuji. Prints are made on a conventional fiber-based paper and visually appear nearly identical to Kodak Dye Transfer prints. These Dyecolor prints have been available only in the last few years. Like Kodak Dye Transfer prints, Fuji Dyecolor prints have excellent dark keeping stability, but relatively poor light fading stability. They are quite suitable for collectors and for edition printing.

Cibachrome CCP-A 182U and CCP-D 182U. Cibachrome prints are the only current example of the historic silver-dye-bleach process in which preformed dyes in the emulsion are selectively removed. There are several versions of the process, all of which are made on pigmented cellulose triacetate supports except for the recently introduced Cibachrome RC Paper photofinishing material. Cibachrome RC prints should be avoided by collectors because of potential instability of the support. The material was introduced in Switzerland in 1963, but did not come into wide use by artistic photographers until the introduction of the three-solution Type A process

Continued on page 124

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Herbert Keppler/Editorial Director & Publisher

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COLOR FADING

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in 1974. This is, perhaps, the easiest of all color processes with which to make prints. It is used to make positive prints directly from color transparencies; however, it can also be used to make prints from color negative originals by the use of masked interpositives. Cibachrome produces prints of high color saturation and, objectively speaking, excessive image contrast. Many photographers object to Cibachrome because of the contrast problem. Some artistic photographers who work with this material take photographs only in situations with low-contrast lighting (such as overcast days when the sun is not shining) or restrict their work to studio situations where lighting contrast can be controlled. It is impossible to improve the color and tone reproduction of the material greatly by the use of contrast reduction and color correction masks or preflashing, a procedure which greatly complicates the process. Some commercial labs, such as Boris Color Lab of Boston, Mass., have specialized in high-quality masked Cibachrome printing. Availability of a negative-positive version of Cibachrome which could be used directly with masked color negatives would probably solve the contrast and color reproduction properties of the current materials. The prints have excellent dark keeping stability; like Dye Transfer and Dycolor, they can be considered to be essentially permanent in dark keeping. This is the only simple process currently available that produces dark stable prints. Cibachrome has relatively good light fading stability, though it is by no means permanent on long-term display. It has better light fading stability than any other color print material tested by the author except Fresson Quadrichromie. For photographers who want to make their own prints and don't want to get involved with the complexities of the Kodak Dye Transfer Process, Cibachrome is the only process available that produces dark stable prints. Collectors should consider the prints to be quite acceptable for non-refrigerated long-term keeping. The prints should be handled carefully as they show fingerprints easily. Coating the prints with lacquer is not recommended.

Fresson Quadrichromie Prints. At the present time, prints made by the French Quadrichromie process are the only color prints available which may be considered to be essentially permanent both in dark keeping and on display under typical conditions for extended periods of time. High intensity accelerated light fading tests conducted by the author indicate that under typical conditions of display the prints will probably last for at least 50 years with only very minor deterioration. A more definite projection of

the light fading stability of the prints cannot be made until lower light level long term tests have been completed. Other than slight yellowing of the conventional fiber-base paper support, the prints would appear to be essentially permanent in dark keeping. Quadrichromie prints have been produced only since about 1951, but the color process is based on the historic monochrome process used by the Fresson family for a great many years. The Quadrichromie process is so named because the prints are made with a fourth "black printer" image in addition to the usual cyan, magenta, and yellow colors, so as to produce dark tones of adequate density. (For the same reason, black ink plus the other three colors are generally used in the photomechanical color printing processes.) Quadrichromie prints are made of separate layers of pigments suspended in thin gelatin coatings. The composition of the pigments has not been made public, but they are probably inorganic pigments of the same types used in lightfast paints. At present, the prints are made only at the Fresson lab located near Paris, France. The materials for the process are not sold by Fresson and the exact methods of making the prints have not been disclosed. Unfortunately they are not soliciting foreign orders either. It is known that the prints are made from separation negatives (usually made from original color transparencies by contact printing, but sometimes made from original color negatives) and that the dichromated gelatin layers containing the pigments are coated, dried, exposed, and the non-hardened areas of the image are washed off with water containing sawdust as a mild abrasive, one layer at a time. In spite of the time-consuming nature of the process, Fresson supplies the prints at relatively low cost. Tone reproduction of the process can be quite pleasing, but by objective standards the saturation of the colors and the accuracy of color reproduction is rather inferior to most other color processes. Whenever 35mm transparencies or other small-format color films are used as originals, there may be a substantial increase in grain in the final enlarged print due to the use of contact-size separation negatives. However, for many artistic photographers, these shortcomings of exact color reproduction are considered to be an advantage as the prints have a certain mellow quality that cannot be obtained by any other process. The prints have a smooth non-glossy surface and, contrary to what one might expect with a process of this type, the image has no visible physical relief. A number of fashion photographers in Europe have made extensive use of the process because they believe the quality of the prints is better suited to their work than the high-saturation and sometimes harsh color prints obtained

Continued on page 134

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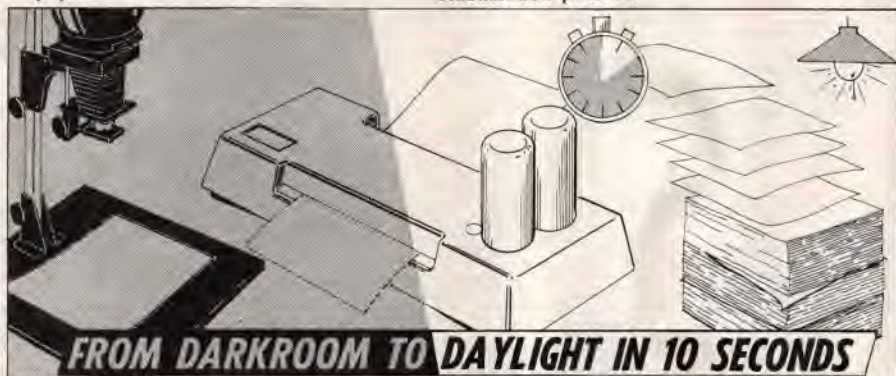
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Shpg. Wt.: 20 lbs.



FROM DARKROOM TO DAYLIGHT IN 10 SECONDS

At last, there is a single, economically priced processor for the amateur, professional and industrial user, providing the option to use stabilization paper (for a finished, damp-dry, stabilized print within 10-15 seconds) or to use Kodak's newest, crispest RC papers, with fully automatic developing (10-15 seconds) and subsequent fixing and washing (6 min.), and quick drying.

With the Spiratone PRINT-ALL Processor, you can have the best of both — complete stabilization processing in just seconds, or automation and speeding up the developing portion of RC paper processing. Either way, you save a tremendous amount of time, assure far greater uniformity than you could obtain with manual developing, and eliminate completely the need for experienced help in processing.

How can the PRINT-ALL Processor work so fast?

Both Stabilization Paper and the new Kodak papers, Kodabrome II RC, Polycontrast Rapid II RC and Panalure II RC (for making black & white prints from color negatives) have the developing agent incorporated right into the emulsion, so that, after exposure, they can be "activated" (which takes only a few seconds) instead of being tray developed. Stabilization paper, after being "activated", is "stabilized" and requires no fixing or washing — that's why you can view, handle, work with the damp-dry print immediately as it emerges from the PRINT-ALL (an 8x10", in just 10 seconds after you feed the exposed print into the machine).

Utilizing the same two chemicals, the new Kodak papers are also automatically developed fully after a few seconds (in just 10 seconds for an 8x10" — as compared to a minute or longer in tray developing), then quickly fixed (2 min.), washed (4 min.) and dried (air dried or machine dried) in a conventional manner. The glossy surface requires no ferrotyping for high gloss. And fixing is done in room light so if you have to remake a print, you can be back at the enlarger in 30 seconds rather than waste 3 or 4 minutes as in conventional processing.

All this means that if you feed the PRINT-ALL continuously, you (or any layman) can perfectly and effortlessly process over 150 8x10's an hour — a mind-staggering figure, since you know you can carefully tray-develop only a few dozen 8x10's an hour at the best — and this only with constant supervision by yourself or someone skilled in processing.

What else you should know about the PRINT-ALL

It uses the same components (including the exclusive stainless steel print guide) as do the tens of thousands of Spiratone Stabilization Processors which have been made during the past dozen years and which are in use not only by amateurs, but by newspapers, universities, libraries, police departments, industrial labs and studios all over. The Print-All is made in the U.S.A. by Spiratone, with parts and service readily available.

It's not just a time saver, but produces better quality, more uniform results. That's why many leading photographers use it for all their printing, including that of exhibition prints.

It takes less space than three trays — and for stabilization processing, you need nothing else: no plumbing, no drying. You don't have to watch temperatures — 65° to 80° is O.K., so you can almost always work at room temperatures.

It accepts any print size from 3½x5" to 11x14", any of the many brands of Stabilization papers and the new Kodak papers designated with the suffix: "II" RC. A choice of surfaces and grades (including Polycontrast) is also available.

The chemicals last and last — activator does not oxidize like ordinary developer. And the machine's automatic replenishment system keeps the solutions in the trays at the proper levels. What's more: the same chemicals are used for all papers!

Whether you're an occasional or a full time printer, if you run a one man business and need quick turnaround or work under tight deadlines — if you are concerned with quality, simplicity of use and economy, if you appreciate the benefits of space saving and automation, you'll find the Spiratone PRINT-ALL the wisest investment in darkroom equipment you ever made.

HERE'S WHAT ACTUAL USERS OF THE SPIRATONE STABILIZATION PROCESSOR SAY

"My new Stabilization unit works beautifully. I used to hate the darkroom, now it is fun." — P.T.K., Jr., Mass.

"This remarkable machine has saved me countless time and obviated the expense of a darkroom, which I really didn't feel like investing in at this time." — R.J.R., Jr., Colo.

"I recently bought one of your Stabilization Processors and am delighted with it. I do freelance photography in this area plus all the photography for the local paper and the processor has cut my darkroom time from 6 to 10 hours at a time down to one half to 2 hours a night when I have to print. It is the best investment that I made since I bought a camera." — D.H.L., Ohio

"Our Spiratone stabilization print processor has been going strong for five years now. I never expected it to hold up under the constant use we give it, but it has." — Y.P., Inc., Minn.

Approx. Shpg. Wts.: 25 sheets 8x10 sw 2 lbs.; 100 sheets 8x10 sw 4 lbs.; 100 sheets 8x10 dw 5 lbs.; 10 sheets 11x14 2 lbs.; 50 sheets 11x14 dw 4 lbs.; sw 3 lbs.; 1 qt. chemicals, ea. 3 lbs.; 1 gal. chemicals, ea. 12 lbs.; 2½ gal. chemicals, ea. 30 lbs.



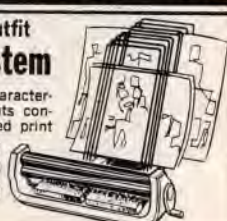
A simple, efficient, convenient RC Print Drying outfit The ROLL and DRY RC Print Drying System

This economical outfit lets you take advantage of the quick air-drying characteristics of resin coated paper (black & white as well as color) and mounts conveniently (via its suction cup feet) on sink or countertop. To use, simply feed the washed print through the hand-cranked, soft, latex rollers, squeezing the surface water off the print, then placing it in the companion drying rack (capacity up to 8 11x14" prints) for quick air-drying. Drying rack can be wall mounted; excellent also for stacking damp-dry stabilization prints as they come out of the processor.

ROLLER AND ONE DRYING RACK \$27.95

Extra Drying Racks, each \$6.95

Shpg. Wt.: 3 lbs., 2 lbs.



PRICE LIST OF STABILIZATION and RC "II" MATERIALS

The Spiratone Print-All Processor accepts all continuous tone stabilization papers and stabilization chemistry, and also all Kodak RC "II" papers.

Spiratone UNIVERSAL ACTIVATOR and STABILIZER chemistry are suited for and compatible with Kodak and all other brands of continuous tone stabilization papers, and with KODAK RC "II" papers.

They are specially compounded for clean working and long life, with a capacity of about 200 8x10s per quart.

STABILIZATION CHEMICALS

SPIRATONE	Quart, Each	Gallon, Each	Quart, Ea. 6 to 11	12 or More Quart, Ea.
Universal Activator	\$1.89	\$5.49	\$1.59	\$1.46
Universal Stabilizer	2.47	7.97	2.27	1.98

KODAK	Quart	2½ Gallon Cubitainer
A10 Activator	\$2.45	\$17.80
S30 Stabilizer	3.15	22.90

KODAK STABILIZATION PAPERS

KODAK EXAMATIC SC VARIABLE CONTRAST STABILIZATION PAPER

Size	Weight	Surface	Quantity	Price
8x10	S.W.	F-Glossy or N-Lustre	25	\$ 6.60
8x10	S.W.	F-Glossy or N-Lustre	100	22.85
8x10	D.W.	F-Glossy	100	30.90
11x14	S.W.	F-Glossy or N-Lustre	50	22.00
11x14	D.W.	F-Glossy	50	29.70

KODAK RC "II" PAPERS

KODAK KODABROME II RC or POLYCONTRAST RAPID II RC, medium weight in F (glossy) or N (lustre) surface (if not specified, F (glossy) will be supplied).

Size	Quantity	Contrast Grade	(Kodabrome only, please specify)	Price
8x10	25	Soft, Medium, Hard, Extra Hard, Ultra Hard		\$ 8.25
8x10	100	Soft, Medium, Hard, Extra Hard, Ultra Hard		28.75
11x14	10*	Medium, Hard, Extra Hard, Ultra Hard		6.50
11x14	50	Soft, Medium, Hard, Extra Hard, Ultra Hard		27.65

*Available in Kodabrome II RC Only.

KODAK PANALURE II RC

Size	Quantity	available in F (glossy) surface ONLY—for making B&W prints from COLOR negatives.	Price
8x10	25		\$ 9.70
8x10	100		33.95
11x14	50		32.40

SAVE ON INITIAL ORDER for Stabilization Chemicals, Stabilization Paper, Kodak "II" RC Paper

Order as much of the chemicals, paper listed on this page at the same time as the PRINT-ALL processor and take a

20% Discount off the prices of Spiratone chemicals

10% Discount off the price of all Kodak materials

Take advantage of this one time offer — order as much as you expect to use over the next few months. All materials are fresh stock.

TURN PAGE FOR MORE SPIRATONE VALUES

- QUALITY
- ECONOMY
- FEATURES

Spiratone DARKROOM AIDS

Spiratone LAB SERIES ELECTRONIC ENLARGING TIMER

FOR THE WORKING PHOTOGRAPHER WHO DEMANDS HIGH ACCURACY AND QUALITY CONSTRUCTION

- **CONTROLS** — Easy to see and handle, large, luminescent dials. Automatic repeat exposure — just tap START button.
- **RANGE** — Split second accuracy .1 sec. increments from .1 to 9.9; 1 second increments from 1 to 99 seconds.
- **REMOTE OUTLET** — For footswitch operation — leaves hands free for dodging, burning in, etc.
- **SOLID STATE DESIGN** — Unaffected by normal variations in line voltage (105-125VAC; 60Hz) and temperature.

- **INTERRUPT-RESET BUTTON** — Cancels timing cycle and automatically resets for full set time.
- **DUAL RECEPTACLES** — Control enlarger and shuts safelight OFF when enlarger is ON.
- **EXCLUSIVE AUTOMATIC BRACKETING CONTROL** — Switch gives choice of + or - 20% of set exposure time. Unique feature for controlled bracketing of printing time to determine optimum exposure.
- +20% setting also extends timer range to 118 seconds.

with AUTOMATIC BRACKETING CONTROL

± 20% EXPOSURE VARIATION AT THE FLIP OF A SWITCH FOR "FINE TUNING" YOUR EXPOSURE!

LIMITED TIME TIMER OFFER

NOW — for just about what you'd pay for a simple electric timer

LAB SERIES REDUCED TO

Order No. 135402 **\$34.95**

Order Timer with Footswitch Order No. 135451 **\$44.95**

Wall and Under-shelf Mounting Bracket Order No. 135445 **\$3.95**

Shipping Weights: Timer 2 lbs., Footswitch 1 lb., Bracket 1 lb.

35mm PRINTER-PROOFER™

Your very first print will be proof positive of the convenience in using the PRINTER-PROOFER. No misaligned, unmanageable strips, no awkward handling to insert negatives into grooves or under sticky masks.

The 35 PRINTER-PROOFER aligns each strip of 6 negatives automatically, holding the strip at both ends — you simply slide the end of the strip under the individual scratch-proof, hold-down tabs. Accepts single or double weight 8x10" paper, ringed, heavy optical plate glass with metal edge is locked under pressure to assure total contact between the negative strips and the paper on the foam padded base.

Shpg. Wt. 4 lbs.

Multi-PRINT EASEL

Automatic alignment for up to eight prints (2 1/2 x 3 1/2") on a single sheet of 8x10" paper. Or make two 5x7" prints; or one 5x7" and two 3 1/2 x 3 1/2" prints; or four 3 1/2 x 3 1/2" or a mix of sizes, all on one piece of 8x10". Saves costly color chemistry and processing time. The secret is the internal moveable paper carrier which aligns itself automatically to the desired picture size aperture. Sturdy hinged steel covers control each print format. Once you've used it, you'll wonder how you ever did without it. Order yours today. Shpg. Wt. 22 lbs. Order No. 113441

PAPER-SAFE

End fumbling, rewrapping — wasting paper — store in and use paper from a foolproof, lightproof. A most valuable paper organizer and time saving convenience for the darkroom. No more wrapping and unwrapping for every individual sheet, no more accidents of "open" paper when the lights are turned on. Sturdy, metal reinforced construction. Spring loaded door opens fully with fingertip pressure, closes automatically when released. Three shelves with adjustable dividers store your most used sizes.

For papers up to 8x10" Order No. 124095 Shpg. Wt. 22 lbs. **\$21.95**

For papers up to 11x14" Order No. 124230 Shpg. Wt. 17 lbs. **\$29.95**

DARKROOM COMFORTER

The Spiratone Darkroom Comforter exhausts 50 CFM, more than enough to remove the stagnant stale air from the average darkroom and maintains constant circulation of fresh air. Suitable for mounting into a wall or on a shelf, with only a three inch diameter hole for the exhaust elbow, the ventilator includes decorative 1/2" x 8 1/2" grill, matte black housing and elbow, quiet plastic impeller, and hard wire leads for power supply. A small investment for a lifetime of comfort at only

Anyone can now make 20", 30", 40", even 50" long blowups — inexpensively and without gigantic trays, without barrels of solution and with just a little more effort than an 8x10" requires. In fact, all you need is the Spiratone GIANT BLOW-UP

Mural Processor

With it, you can process big prints on Kodak RC paper up to 30" in width and up to 50" long — and RC paper is easy to handle, air-drying quickly and evenly. Yet, the processor requires little space (it comes in cartons measuring just 3'x9'x9") and needs only 32 oz. solution per tray. Outfit includes four 33" long lightweight PVC troughs (three for chemicals, and one adapted for washing), one cylindrical guide drum, two edgeplates with handgrips, and a running water wash adapter built into the wash trough. The edgeplates double as "hangars" for holding the paper flat when making wall projections with your enlarger; and operation is as simple as the illustration shows.

Cut from the paper roll any length up to 50" — for example, a 20"x30" roll lets you make 20"x30", 20"x40", even 50" long "panoramas"! Roll paper is easy to use and really economical: a 20"x30" sheet costs less than \$2.00!

SAVE ON INTRODUCTORY OFFER: Mural processor with roll of Kodak Polycontrast Rapid RC 20"x30" paper (ready for use with your enlarger and regular developer and fixer) Shpg. Wt. 19 lbs. — only **\$59.95**

FREE With Processor KODAK DATA BOOK "Making and Mounting Big B&W Enlargements and Panoramas"

ONLY **\$43.95**

Shpg. Wt. 12 lbs.

KODAK POLYCONTRAST RAPID RC ROLL PAPER:

20"x30" \$23.22 40"x30" \$36.33 40"x100" \$109.99

Shpg. Wt. 7 lbs. Shpg. Wt. 14 lbs. Shpg. Wt. 44 lbs.

DRASTICALLY REDUCE YOUR COLOR CHEMISTRY COSTS!

Extend the original capacity of your negative/positive and Cibachrome Reversal chemistries by 200%! For example you extend 2 qt. Cibachrome chemistry to 6 qts., while fully maintaining print quality. This saves you 40% of total chemicals cost! Kit includes concentrates for Developer, Bleach and Fix in convenient dispensing bottles plus measuring cup and vial, and clear, easy to follow instructions.

Extender Kit for Ektaprint 2, Unicolor Air, Total Color, other neg/pos processes (extends 1 gallon to 3 gallons) **\$9.95**

Extender Kit for Cibachrome (extends 2 qts. to 6 qts.) **12.95**

Shpg. Wt. 1 1/2 lbs. each

Color Prints From Slides IN ONLY 12 MINUTES!

OUTFIT includes Cibachrome 3 step Chemistry (for 20 8x10's), 20 sheets Ciba 8x10" Color Print Material, the complete 22 pc. Color Printing Film Set (alone a \$14.95 value) for any color printing process, for all color heat drawers 3 1/2 x 3 1/2" or smaller. Order No. 105023 **\$62.80**

If purchased with above \$49.95 Motorized Print Processing System, this Outfit — ready to get you into color printing from slides with the fastest, easiest, best liked of all processes — is yours for only an additional **\$51.95**

SAVE: Buy "System" and "Out" **\$101.90** Order No. 105058

Shpg. Wt. 16 lbs. Shpg. Wt. 16 lbs.

COLOR PROCESSING BREAKTHROUGH!

For hardly more than the cost of a simple drum processor or an accessory drum agitator, Spiratone brings you a COMPLETE AUTO AGITATING **MOTORIZED DRUM** **\$49.95**

Color Print Processing System

WITH WATER JACKET TEMPERATURE MAINTENANCE Order No. 105007

Every professional system depends on motorized agitation and temperature maintenance for consistent, repeatable, predictable color quality — the Spiratone motorized drum system provides both at unbelievably low cost. And it's compatible with every current and anticipated color system.

It includes a cleverly designed water jacket suspension tray which helps maintain temperatures of drum and solutions for the duration of the process within the temperature working range. A 110v. AC motorized drum agitator, an 8x10" drum, instantly convertible to process one 11x14" or two 8x10" 1/4, and 5 six ounce containers with permanently attached caps (no more loss or mixing up of caps), securely cradled in a handy rack within the temperature maintaining suspension tray. All of the above — the convertible 8x10" 11x14" drum, motorized agitator, and water jacket are priced at the remarkably low price of \$49.95.



Shpg. Wt. 8 lbs.

APD ALL PURPOSE ELECTRIC DRYER

Thermostatically controlled, filtered air, closed environment dryer For Resin Coated B&W prints For Stabilization processed prints For 35mm and 120 film on metal reels For Color RC materials and Cibachrome

Now, at last, an efficient, practical, simple to use dryer for all your modern drying needs — without the dangers of dust being deposited on your emulsions. Whether you make B&W or Color RC prints, whether you do stabilization processing or process your own color or B&W films, the APD is up to the task of drying them all. The APD utilizes heated filtered air, thermostatically controlled to provide safe, attention free, rapid drying of your film or prints in an enclosed environment. Handles up to 4 1/4" x 16 1/2" prints for equivalent in smaller sizes on its hinged, mesh design racks, or up to 12 35mm reels (or 6 120 reels) of film with the print rack removed. Overall size 19 1/4" x 14" x 7 1/4" H — fits counter-top. Standard 110v AC operation.

Spiratone APD Dryer Order No. 112267 **\$80.00** Shpg. Wt. 24 lbs.

Buy at same time as \$25 or more enlarging paper or darkroom equipment \$70 (Order No. 112279) and pay only

The Amateur's SAFELIGHT 'Professional' Using 5x7" Interchangeable Filters \$9.95

The smallest (5 1/4" x 4 1/4"), most convenient safe-light accepting standard 5x7" interchangeable filters. Swivel bracket mounting for wall or shelf, locks at any required angle. Complete with "OC" type filter for black and white enlarging and contact papers; 6 ft. cord with switch and 15 watt lamp.

3 FILTER SAFELIGHT BARGAIN

AMATEUR'S "PROF" SAFELIGHT, "OC" plus TWO other Spiratone filters of your choice — our great est safe-light value **\$18.95**

Shpg. Wt. 7 lbs.

CHOICE OF EXTRA SAFELIGHT 5x7" FILTERS:

yellow-green, orange, red, #10 (for color pgs.), white (for examining negative, slides; for retouching) — each \$7

Spiratone 11x14" BORDERLESS EASEL

Provides the elegance, convenience and economy of full size "bleed" prints without having to trim all borders, wasting time and paper. For making color or b&w prints up to 11x14". All metal construction (only the knobs are plastic) to provide a lifetime of troublefree service. Operates on the "cone of light" principle, enabling you to hold the paper flat on the easel, while still allowing the beam of light from your enlarging lens to expose the paper right up to the edges and without any margins. Also ideal as a copyboard to hold originals for copying. Order No. 113700 Shpg. Wt. 6 lbs. **\$13.95**

KILL THE DUST PROBLEM! with the Spiratone

STATIC NEUTRALIZER GUN a truly effective, "permanent" dust control device

It operates by mechanical pressure on a piezoelectric crystal to produce the static neutralizing ions; it's components are virtually permanent. If you have often struggled to make clean enlargements, or just want to keep your slides and equipment clean, the Spiratone Static Neutralizer Gun is probably the most time- and aggravation-saving piece of equipment you've ever bought. Order No. 130508 Shpg. Chgs. \$1.25 **\$19.95**

FREE PHONE NUMBER FOR ORDERING FROM Spiratone

from all states except N.Y., Alaska or Hawaii

FOR ORDERING ONLY Simply dial 800 221-9695

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ESSENTIAL TO VENTILATE DARKROOM

Spiratone DARKROOM BREATHER

A high diameter, lightweight, all metal, blow-in style in a simple, 4 inch hole in door or wall — one or better still, several to create airflow — AIR FLOW

Order No. 112267 **\$4.50**, 2 for **\$8.50**

USEFUL DARKROOM ACCESSORIES

Stainless Steel Film Clips, regular model 4 for \$2.25, weighted 4 for \$2.95; 16 oz. funnel with filter, \$1.95; Film Spungee \$1.95; Graduated 16 oz. \$1.95; 32 oz. \$3.95; Blotter Books, 9x12" \$2.50, 12x18" \$4.95; Blotter Roll \$4.50; Dodekling Kit \$1.65; Anti-Vibrater, \$2.95; Polyeth. Bottles, 1 gal. \$1.95, 1/2 gal. \$1.25; 32 oz. 75c, 16 oz. 55c; Bunn-Micha (13 shapes) \$3.49; 1" Static Metal Brush \$6.95; Complete Re-Developer Kit \$8.50; Falcon Air-Evac Compressible Chemical storage bottles, 1 gal. \$4.15, 1/2 gal. \$3.25, 32 oz. \$2.15, 3 oz. \$1.65; Air-Evac bottles, take 10% discount. Add for postage.

60 SEC. JUMP, WITH RECORDING, CONTROL

ENLARGING FOCUSER \$7.98

Utilizes spiral image system by focusing on grain-particle focus can be determined from turn of sharp negative and at the light magnification. Shpg. Wt. 3 1/2 lbs.

FULLY AUTOMATIC EXPOSURE

with the famous '400' SHARPSHOOTER® PRE-SET TELEPHOTO

and your CANON A-1, FUJICA AZ-1, MINOLTA XD-11, XG7, NIKON FE, OLYMPUS OM-2, PENTAX ME, YASHICA FR II, CONTAX RTS, in the aperture-preferred mode.*

*With all other non-aperture preferred automatic 35mm SLR cameras, utilize the Sharpshooter's pre-set diagram for through-the-lens stop-down metering.

LENS COMES WITH CLOSE FOCUSING EXTENSION FOR EXCITING TELEPHOTO CLOSE-UPS

Aperture	Center Sharpness	Edge Sharpness
f/11	Good	Good
f/16	Very Good	Excellent
f/22	Excellent	Excellent
f/32	Excellent	Excellent

"one of the most fantastic buys ever available in the telephoto area" concluded Modern Photography's enthusiastic test report. For complete report and reprint of Norman Rothchild's famous article, "don't understate the low cost 400-mm tele", together with a copy of Spiratone's 36 page catalogue, send \$0c.

A relatively fast (f/6.3), lightweight (25 oz.) lens that reduces effective camera-to-subject distance by 87%! And with the special close focusing extension tube—included in the price—you can 'shoot' subjects as small as 3 1/2" (postcard size) to 6'9", like birds in a nest, at unobtrusive distances from 8 to 1 1/2' feet.

Utilizing a well corrected, coated, four element design, the Spiratone '400' produces needle-sharp results even wide open, stops down (pre-set) to f/32 for extra depth of field, when required. Rotating tripod collar for vertical and horizontal positioning. Large, clear calibrations. Uses easily obtainable, standard 72mm accessories.

What's more, Spiratone guarantees you that the lens you buy is equal to or surpasses the quality and performance of the Spiratone 400 "best reported" lens.

And Spiratone's scores of exclusive accessories (some listed in this ad) are all especially designed for the Spiratone '400'. With each '400' you receive detailed instructions, and hints on how to get the most out of this lens.

Deluxe Tubular Carry-case w. filter-compartment inside cover

72mm Coated, Custom, Double-threaded, Screw-in Haze Filter	\$17.75
Custom, Screw-in, all-metal, telephoto Lenshood, matched to angle of '400'	\$10.95

800mm CONVERTER

Converts 400mm f/6.3 into 800mm f/12.6. Makes possible almost unbelievable super-telephoto effects. \$20 (Multicoated \$25).

Order at same time as '400' and pay only \$15 (MC \$18). Spiratone '400' Sharpshooter, with close focusing extension case, haze filter, metal telephoto lenshood—reg. \$56.50—the finest 400mm lens outfit value available anywhere. **\$81.95** With Plus-cost model **\$91.95**

AND IT COSTS, complete with close focusing extension and one camera fitting for most any 35mm SLR camera, only **\$57.95**

Please name your camera make, model MULTICOATED "PLURACODAT" MODEL only \$10 add'l. Ship. Chge. \$2.50

SAVE \$14.65 ON 4-PIECE OUTFIT—400FC

For an impartial evaluation of the '24-40', read Norman Rothchild's enthusiastic 'First Look' report in April '77 Popular Photography and Modern Photography's June '77 laboratory test report on the basis of which the lens was awarded Modern's "Seal of Approval".

THE FULLY AUTOMATIC, MULTI-COATED MACRO FOCUSING SUN

24-40mm f/3.5 WIDEANGLE LENS

Available exclusively from Spiratone

Nowhere is the infinite variation in focal lengths provided by a zoom lens more dramatic than in the extreme wideangle range. A seemingly small change from 28 to 24mm produces a significant increase in the angle by coverage by 10° (by comparison, a 4mm change in focal length from 85 to 89mm has a negligible effect of only 2°).

For example, in indoor group photography you can, from the same position, crop for the entire group—or for selected members of the group. In architectural work, the convenience of zooming from extreme wideangle to almost 'normal' is particularly valuable: not only to change the angle of coverage, but also the apparent perspective, resulting in greater or lesser emphasis of foreground subjects and producing different illusions of room size.

The applications of the Sun Wideangle Zoom lens in both indoor and outdoor work are unlimited—the creative amateur and the commercial photographer quickly recognize how versatile and extremely useful a lens it is. It offers continuous uninterrupted focusing from infinity to a little better than a 1:4 magnification, making possible dramatic close-ups, taking full advantage of the combined extreme wideangle/closeup range compatibility.

Priced just a little higher than a good single focal length wide-angle lens while encompassing the entire range of desirable wideangle focal lengths—including 24mm, 28mm, 35mm, and coming close to the ideal normal focal length—the Sun 24-40mm lens is both an excellent value and a fine investment, at the low price of **\$248**

Shpg. Chge. \$3.00 incl. WA hood, case

LENS SPECIFICATIONS: Lens construction: 11 elements in 11 groups, multicoated. Angle of view: 83° (at 24mm) — 58° (at 40mm). Aperture: 3.5-22. Normal minimum focusing: 0.8m. Macro minimum focusing: 9.7cm object to front of lens (mag. ratio 1:38). Filter size: 72mm standard threaded. Diameter & length: Approx. 75mm x 78mm. Net weight: Approx. 350 gms.

Available with fully automatic operation on virtually all models: CANON; CONTAX; KONICA; NIKON, AI; MINOLTA; OLYMPUS; PENTAX; YASHICA and other same mount cameras. Be sure to name your specific camera model when ordering.

It's Spiratone FOR TOP SLR LENS VALUES

Yes, this is the total length of the new Spiratone 500mm f/8 Mirror Minitel MULTI-COATED

Place your 135mm lens or your camera body next to this line to get a better idea of how unbelievably compact the Minitel is.



Shpg. Chge. \$3.00

Spiratone 500mm f/8 Mirror MINITEL, complete with Skylight, Yellow, 4X Neutral Density rear-mounting filters, camera fitting for virtually any 35mm focal plane shutter SLR (please name yours) and case

SAVE ON ACCESSORIES:

	Reg. Price	If ordered at same time as MINITEL
2x (1000mm f/16) multi-coated converter	\$25.00	\$18.00
3 pc. Ext. Tube Set (for closeups to under 9", to fully cover a subject as small as a postcard)	7.00	4.50
Metal screw-in tele hood	12.95	10.00
77mm Custom Polarizer	25.54	21.00
77mm Opticap	10.00	8.00
77mm, most other filters (specially color), each	21.75	18.00

Yet, thanks to its folded optical path (see diagram), it's as powerful an image maker as the 15-20" long conventional 500mm lenses, yielding a 10x linear larger image than your normal lens (that's 100x the area magnification!)

But compactness is not the only reason you'll want to buy this lens. It's also an outstanding performer, with multi-coated optics, providing a resolving power and a virtually complete absence of color aberrations that only the costliest of the big lenses can equal. If you're an add-on, you'll remember that Spiratone made mirror lens history twice before, first, when we introduced the Russian MTO, and then, with the first high quality economically-priced Japanese mirror lens it was, at its time, the shortest and lightest at 8 1/2" long and 2 1/2 lbs!

The new Spiratone MIRROR MINITEL is only 4 1/4" long, weighs almost a pound less and accepts rear-mounting filters. In fact, the three most commonly used ones, yellow, skylight and neutral density 4x are included in the price, as is a custom case (easily saving you \$75 over what you'd have to spend for accessories right there). Still, the MINITEL has 77mm front threads so that you can use 77mm screw-in filters (including our Custom Polarizer and our protective glass Opticap) as well as a screw-in lenshood.

The MINITEL is amazingly hand-holdable—in fact, probably more so than a '200'. And if you add our 1000mm (f/16) converter to it, you'll add only a single inch to the overall length—imagine a 1000mm (20X magn.) lens that's only 5 1/2 inches long!

Behind the lens metering with the Spiratone MINITEL is a snap. Also, on all cameras with automatic aperture-preferred systems (such as the Canon A-1, Contax RTS, Minolta XG-7, XD-11, Nikon FE, EL-2, Pentax ME, K2, Yashica FX-1, FR, etc.), the MINITEL works just like a fully automatic lens. On all other cameras with behind-the-lens metering systems, you simply determine exposure with the 'stop-down' method. The MINITEL's effective aperture can be reduced to f/16 with the neutral density filter; exposure is always controlled by the choice of shutter speed.

TECHNICAL DATA—Design: Photographic catadioptric; Resolving power: 48 l/mm or better, axial; 34 l/mm or better near corner; Chromatic aberration: less than 0.2mm for visible spectrum. Minimum focus: 12" covering field size of 6 1/2x10"—equivalent to a 50mm lens focusing at 1:2.



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Cosar-Mornick 360R	NEW 159.95
Cosar-Mornick 360U	NEW 119.95
Cosar-Mornick 395R	NEW 177.95

NIKON EL2 OUTFIT

- BLACK FINISH
- Fully Automatic
- Through-the-lens Metering System
- Information Viewfinder
- 50mm F:2 AI Nikkor Automatic Winder and Original Nikon Canvas Bag

ALSO INCLUDES

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499⁹⁵

NIKON-NIKKORMAT

Nikon FM Body	NEW 249.95
Nikon FM, 50mm F:2 A.I.	NEW 331.95
Nikon FM, 50mm F:1.8 A.I.	NEW 354.95
Nikon FM, 50mm F:1.4 A.I.	NEW 409.95
Nikon FM, 50mm F:1.2 A.I.	NEW 524.95
Nikon FE Body	NEW 319.95
Nikon FE, 50mm F:2 A.I.	NEW 431.95
Nikon FE, 50mm F:1.8 A.I.	NEW 454.95
Nikon FE, 50mm F:1.4 A.I.	NEW 509.95
Nikon FE, 50mm F:1.2 A.I.	NEW 624.95
Nikon EL2 Body, Black	NEW 329.95
Nikon EL2, Black F:2 A.I.	NEW 411.95
Nikon EL2, Black F:1.8 A.I.	NEW 434.95
Nikon EL2, Black F:1.4 A.I.	NEW 489.95
Nikon EL2, Black F:1.2 A.I.	NEW 604.95
Autowinder MD11 for FE, FM	NEW 184.95
Autowinder for EL2	NEW 94.95
Nikon F2 Photomic Body	NEW 389.95
Nikon F2 Photomic F:2 I.C.	NEW 449.95
Nikon F2 Photomic F:1.4 I.C.	NEW 499.95
Nikon F2 Photomic F:1.2 A.I.	NEW 684.95
Nikon F2A Photomic Body	NEW 489.95
Nikon F2A Photomic F:2 A.I.	NEW 571.95
Nikon F2A Photomic F:1.8 A.I.	NEW 594.95
Nikon F2A Photomic F:1.4 A.I.	NEW 649.95
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Nikon F2AS Photomic F:2 A.I.	NEW 837.95
Nikon F2AS Photomic F:1.8 A.I.	NEW 719.95
Nikon F2AS Photomic F:1.4 A.I.	NEW 742.95
Nikon F2AS Photomic 1.4 A.I.	NEW 797.95
For Black Photomic Cameras	Add 15.00
Nikon F Body (No Finder)	Used 89.95
Nikon F2 Photomic Body	Used 274.95
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Nikon FTN Photomic Body	Used 219.95
Nikkormat FTN, F:2.0	Used 157.95
Nikkormat EL Body	Used 227.95
Photomic F2 Meter-Finder	Used 147.95
Nikonos III Body	NEW 259.95
Nikonos III, 35mm F:2.5	NEW 359.95
Nikonos Flash III	NEW 149.95

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200mm Medical Nikkor II	NEW 975.00
250mm Short Mt. Nikkor	NEW 129.95
Nikon MD3 Motor	NEW 294.95
Nikon MD2 Motor	In Stock
F36 Mtr Drive w/Cordless Pk	NEW 529.95
F36 Mtr Drive w/Cordless Pk	Used 339.95
F250 Motor Back	Used 149.95
DS2 AE Aperture Control	NEW 224.95
Nikon NC2 Intervalometer	Demo 189.95

NEW I.C. NIKKOR LENSES

10mm Fish-eye	1050.00
15mm F:5.6	774.95
28mm PC F:4	625.00
35mm PC 2.8	349.95
400mm F:5.6	799.95
500mm Mir.	514.95
1000mm Mir.	1125.00

NEW A.I. NIKKOR LENSES

8mm F:2.8	1095.00
16mm F:3.5	524.95
18mm F:4.0	509.95
20mm F:4.0	299.95
24mm F:2.8	259.95
24mm F:2.0	364.95
28mm F:3.5	204.95
28mm F:2.8	279.95
28mm F:2.0	374.95
35mm F:2.8	177.95
35mm F:2	244.95
35mm F:1.4	409.95
55mm Micro	209.95
Pk 13 Ext. Tube 40.00	
75-150 Vivitar Conv't'd A.I.	NEW 149.95
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105mm Micro	364.95
135mm F:3.5	199.95
135mm F:2.8	259.95
180mm F:2.8	595.00
200mm F:4	274.95
300mm F:4.5	449.95
28-45 Zoom	549.95
35-70 Zoom	499.95
43-85 Zoom	254.95
50-300 Zoom	1195.00
80-200 Zoom	599.95

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CU-5 Complete with 3" Lens, AC	549 ⁵⁰
Power, Flash Unit, 1:1 Frame, Mini-Portrait Mod. 202	NEW 374.95
Mini-Portrait Mod. 452	NEW 412.95
CLOSE OUT Mini-Portrait 253	NEW 329.95

16mm HEADQUARTERS

Bauer Viewlex Sound Proj	In Stock
35mm 200' Mag. For Arri	Used 49.95
Beaulieu 16 Auto, 17-68 Ang	Used 1194.95
Beaulieu 15 Auto, 12-120 Ang	Used 1899.95
Beaulieu Mechanical Grip	NEW 39.95
Beaulieu AC Adapter	NEW 119.50
Beaulieu 200' Magazine	NEW 269.95
B&H 1592 Sound Projector	NEW 649.95
B&H 700R, F:1.9	Used 267.50
Bell & Howell 70DL Turret	Used 169.50
B&H 70DA Turret w/3 Lenses	Used 99.95
B&H 135mm & 4" Finders	Demo ea. 9.00
Bolex H16 Turret, 100', F:1.9	Used 109.50
Bolex H-16 Reflex F:1.8	Used 327.50
Bolex H-16 Rex V, F:1.8	Used 749.95
Bolex Voltage Regulator	NEW 129.95
Bolex 16 EBM Body	Used 999.95
Bolex 458 Alum. Case 1/EBM	NEW 169.95
Bolex Alum. Cs. f/H16 w/Zm	NEW 149.95
Canon Scopic 16MS	NEW 2049.00
Kodak K100 Turret, F:1.9	Used 299.95
Cine-Special II, Ektar F:1.9	Used 294.50
100' Magazine for Cine Spec	Used 99.50
200' Magazine for Cine Spec	Used 399.95
Hahnel 16mm Splicer	NEW 39.95
Minnette 16mm Editor	NEW 173.95

16MM LENSES

16mm Yvar F:2.8	Used 39.95
25mm RX-Switar F:1.4	NEW 149.50
16mm Switar F:1.9	NEW 199.50
75mm Yvar F:2.8	Used 39.95
Anzenbux 12-120 F:2.2 Lens	Used 795.00
Vario Switar 100 PDE Lens	Used 729.50
Pan Clnor F:2.17 to 85mm	Used 429.50
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15mm 2.7 Anst. 19.95	15mm 2.5 Ekt. 49.50
25mm 1.4 Ekt. 59.95	63mm F:2 Ekt. 69.50
35mm 2.7 Anst. 29.50	102 F:2.7 Anst. 32.95
102 F:2.7 Ekt. 69.95	114 F:4.5 Tele 19.95
25-155mm F:1.4 Ektar	Converter 49.95

NEW AUTO SOLIGOR LENSES

	Pentax Ser. Mt.	Pentax K-Mnt.	Minolta Mount	Nikon I.C. Mnt.	Nikon A.I. Mnt.	Konica Mount	Canon Mount	Olympus OM. Mnt.
17mm 3.5 Ultra WA, Cs	184.95	184.95	184.95		184.95	184.95	184.95	184.95
23mm F:3.5 Wide Ang	102.95	102.95	102.95		102.95	102.95	102.95	102.95
24mm F:2.5 Cmp. G/S	134.95	134.95	134.95		134.95	134.95	134.95	134.95
28mm F:2.8 Wide Angle	92.95	92.95	92.95		92.95	92.95	92.95	92.95
28mm 2.8 Cmp. Case	109.95	109.95	109.95		109.95	109.95	109.95	109.95
100mm F:2.0 Compact	109.95	109.95	109.95		109.95	109.95	109.95	109.95
135mm F:2.8	77.95	77.95	77.95		77.95	77.95	77.95	77.95
135mm 2.8 Cmp. Case	106.95	106.95	106.95		106.95	106.95	106.95	106.95
200mm F:3.5 Tele	97.95	97.95	97.95		97.95	97.95	97.95	97.95
200mm 3.5 Cmp. Case	132.95	132.95	132.95		132.95	132.95	132.95	132.95
300mm F:3.5 Tele	114.95		114.95					
70-150mm 3.5 Compact	149.95	149.95	149.95	64.95	149.95	149.95	149.95	149.95
80-210mm 3.8 1 Touch	199.95	199.95	199.95		199.95	199.95	199.95	199.95
MACRO LENSES:								
35-105mm 3.5 CD, Case	269.95	269.95	269.95		269.95	269.95	269.95	269.95
37-105mm 3.5, Case	217.95	217.95	217.95		217.95	217.95	217.95	217.95
70-160mm 3.5 1 Touch	184.95	184.95	184.95		184.95	184.95	184.95	184.95
70-210mm 3.5 CD, Case	249.95	249.95	249.95		249.95	249.95	249.95	249.95
70-220mm 3.5 CD	209.95	259.95	259.95		259.95	259.95	259.95	259.95
70-222mm 3.5 1 Tch, Cs	279.95	279.95	279.95		279.95	279.95	279.95	279.95
75-205mm 3.5	194.95	194.95	194.95		194.95	194.95	194.95	194.95
75-260mm 4.5 Compact	234.95	234.95	234.95		234.95	234.95	234.95	234.95
78-210mm 3.5 1 Tch, Cs	244.95	244.95	244.95		244.95	244.95	244.95	244.95
80-200mm 3.5 CD	159.95	199.95			199.95	199.95	199.95	199.95
85-205mm 3.8 Zoom	179.95	179.95	179.95		179.95	179.95	179.95	179.95
85-210mm 3.8 Zoom	194.95	194.95			194.95	194.95	194.95	194.95
90-230mm 4.5 Compact	204.95	204.95	204.95	164.95	204.95	204.95	204.95	204.95
100-300 F:5 CD, Case	239.95	239.95	239.95		239.95	239.95	239.95	239.95

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35MM SLR

nikon

	Body	Black add	w/50mm f/1.8	w/50mm f/1.4	Case
Nikon FM	\$239.95		\$319.95	\$399.95	\$24.95
Nikon FE	629.95	\$15.00	399.95	494.95	24.95
Nikon F2A	489.95		669.95	659.95	38.95
Nikonos III w/35 f/2.5	344.95		689.95	779.95	39.95
Motor Drive MD-11	184.95				
Nikon SB-10 Flash	64.95				

lenses

NEW AI LENSES

	\$1069.95	\$169.95	\$199.95	\$249.95	\$299.95	\$349.95	\$399.95	\$449.95	\$499.95	\$549.95	\$599.95	\$649.95	\$699.95	\$749.95	\$799.95	\$849.95	\$899.95	\$949.95	\$999.95
15mm f/5.6 AI																			
16mm f/3.5 AI																			
18mm f/4 AI																			
20mm f/3.5 AI																			
20mm f/4 AI																			
24mm f/2.8 AI																			
28mm f/2.8 AI																			
28mm f/3.5 AI																			
28mm f/4 AI																			
35mm f/2.8 AI																			
35mm f/3.5 AI																			
35mm f/4 AI																			
35mm f/4.5 AI																			
50mm f/1.8 AI																			
50mm f/2.8 AI																			
50mm f/3.5 AI																			
50mm f/4 AI																			
50mm f/4.5 AI																			
50mm f/5.6 AI																			
50mm f/8 AI																			
50mm f/11 AI																			
50mm f/16 AI																			
50mm f/22 AI																			
50mm f/28 AI																			
50mm f/32 AI																			
50mm f/36 AI																			
50mm f/40 AI																			
50mm f/45 AI																			
50mm f/50 AI																			
50mm f/56 AI																			
50mm f/63 AI																			
50mm f/71 AI																			
50mm f/80 AI																			
50mm f/90 AI																			
50mm f/100 AI																			
50mm f/112 AI																			
50mm f/125 AI																			
50mm f/140 AI																			
50mm f/160 AI																			
50mm f/180 AI																			
50mm f/200 AI																			



canon

	Body	w/50mm f/1.8	w/50mm f/1.4	Case
Canon AT-1	\$199.95	\$229.95	\$269.95	\$15.95
Canon FT II	384.95	454.95	484.95	29.95
Canon AE-1	199.95	269.95	309.95	15.95
Canon A-1				
Canon AE-1 Winder				\$20.00
Canon A33 Flash				\$2.95
Canon AB-6 Flash				\$2.95
Canon A33F w/case	\$104.95			
Canon 38	72.95			
Canon G1117 w/case	104.95			
Canon TX w/1.8 case	174.95			
Canon 110ED 20 w/flash	117.95			
Canonite D	21.95			



lenses all with case

	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95	\$329.95
15mm f/2.8 SSC																			
17mm f/4 SSC																			
20mm f/2.8 SSC																			
24mm f/2.8 SSC																			
24mm f/1.4 SSC AL																			
28mm f/2.8 SSC																			
28mm f/2.8 SC																			
35mm f/2.8 SSC																			
35mm f/1.2 AL																			
35mm f/2.8 TS																			
35mm f/1.8 Macro SSC																			
w/Flare																			
50mm f/1.2 2SC no case																			
50mm f/1.2 AL																			
50mm f/1.8 SSC																			
50mm f/1.2 AL																			
100mm f/2.8 SSC																			
100mm f/4 SC Macro FD50																			
135mm f/2.8 SC																			
135mm f/2.8 SC																			
200mm f/4 SSC																			
200mm f/4 SSC																			
300mm f/5.6 SSC																			

leica

	\$264.95	\$12.95	\$84.95	\$78.95	\$9.95	\$17.95	\$46.95	\$209.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95	\$29.95
Leitz/Minolta CL																			
w/40mm f/2 Rokkor																			
Case for above																			
Leica R3 Body																			
Leica R3 Mot																			
Leica R3 Safari																			
Minot 1108 w/case																			
Minot 1105 w/flash & case																			
Minot 36 L																			
Minot FC 35 Flash																			

lenses

	\$739.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95	\$19.95
16mm f/2.8 R																			
19mm f/2.8 R																			
24mm f/2.8 R																			
28mm f/2.8 R																			

Complete line of lenses and accessories in stock. Call or write.

pentax

	Body	w/50mm f/1.7	w/50mm f/1.4	Case
Pentax ME	\$179.95	\$249.95	\$299.95	\$16.95
Pentax MX	349.95	409.95	459.95	32.95
Pentax K2 DMD	339.95	409.95	459.95	16.95
Pentax K1000 w/50mm f/2	159.95			
Pentax K1000	119.95			
K1000 Split Image	5.00			
ME Winder	89.95			
MX Winder	89.95			

Add 14.00 for ME or MX in black

smc lenses all with case

	\$254.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95	\$149.95
20mm f/4M w/case																			
28mm f/2.8M w/case																			
28mm f/3.5M w/case																			
35mm f/2.8M w/case																			
35mm f/3.5M w/case																			
40mm f/2.8M (no case)																			
50mm f/2.8M Macro w/case																			
55mm f/2M w/case																			
100mm f/2.8M w/case																			
100mm f/4M Macro w/case																			
135mm f/3.5M w/case																			
150mm f/3.5M w/case																			
200mm f/4M w/case																			
80-200mm f/4.5M w/case																			

bronica ETR

Bronica ETR body w/mag.	\$449.95
Bronica ETR II body	\$549.95
Bronica ETR-G w/insert	\$339.95
ETR w/14 & 75mm f/2.8	\$799.95
ETR w/14mm & 75mm f/2.8	\$1199.95

lenses

40mm f/4	\$469.95	Speed Grip	\$99.95
50mm f/2.8	\$389.95	AE II Finder	\$44.95
75mm f/2.8	\$384.95	Rollary Finder	\$124.95
150mm f/4	\$404.95	120 Magazine	\$132.95
250mm f/5.6	\$19.95	220 Insert	\$92.95
Hoods each		220 Insert	\$92.95

accessories

Waist Level	\$42.95	Rollary Back	\$179.95
Prism Finder	\$169.95		

pentax 6x7

Pentax 6x7 Body	\$329.95	Pentax 6x7 TTL Prism	\$229.95
Pentax 6x7 Prism	\$114.95	Pentax 6x7 Hand Grip	\$4.95

lenses all with case

SMCT 6x7 35mm f/4.5	\$529.95	SMCT 135mm f/4 Macro	\$264.95
SMCT 55mm f/3.5	\$379.95	SMCT 150mm f/2.8	\$244.95
SMCT 75mm f/4.5	\$214.95	SMCT 200mm f/6	\$264.95
SMCT 90mm f/2.8	\$349.95	SMCT 300mm f/4	\$594.95
SMCT 105mm f/2.4	\$264.95	SMCT 400mm f/4	\$759.95

VIEW CAMERAS

Omega View 45E	\$259.95	Toyco Field 45A	\$534.95
Omega View 45F	\$349.95	Toyco Field 610M	\$1164.95
Toyco View 45G	\$69.95		

large format lenses

Nikon W 135 f/5.6	\$229.95	Grandagon 75 f/6.8	\$449.95
Nikon W 180 f/5.6	\$247.95	Grandagon 90 f/6.8	\$489.95
Nikon W 210 f/5.6	\$319.95	Sinarar 180 f/5.6	\$324.95
	\$364.95	Sinarar 210 f/5.6	\$379.95

LENSES

vivitar

SERIES 1 LENSES (Specify Camera)		Camera	
28mm f/1.9		174.95	
35mm f/2.8 Macro		139.95	
50mm f/1.9		167.95	
50mm f/1.8 CAT		189.95	
55mm f/1.8		349.95	
55mm f/2.8		259.95	
70-150mm f/2.8		349.95	
70-210mm f/4.5		259.95	
70-210mm f/3.5		349.95	
FIXED MOUNT SYSTEM (Specify Camera)		Camera	
17mm f/3.5		189.95	
24mm f/2		159.95	
24mm f/2.8		149.95	
28mm f/2		112.95	
28mm f/2.8		94.95	
28mm f/2.8		96.95	
35mm f/2.8		79.95	
55mm f/2.8 Macro		144.95	
90mm f/2.8 Macro		99.95	
135mm f/2.8		76.95	
135mm f/2.8 Close Focus		79.95	
200mm f/3.5		139.95	
300mm f/5.6		144.95	
400mm f/5.6		214.95	
55-105mm f/3.5		269.95	

tamron adaptall all with case

24mm f/2.8	\$147.95	70-150mm f/3.5 Macro	\$194.95
28mm f/2.8	109.95	70-350mm f/4.5	509.95
105mm f/2.8	114.95	80-350mm f/3.8	269.95
135mm f/2.8	96.95	85-210mm f/4.5 Macro	204.95
200mm f/2.8	124.95	200-500mm f/6.8	499.95
300mm f/5.6	124.95	Adaptall Mounts	12.95
35-80 f/3.5 Macro	264.95		

sigma

LATEST X0		Camera	
18mm f/2.8 Filtermatic	\$119.95		
18mm f/2.8 Filtermatic	129.95		
24mm f/2.8 Filtermatic	114.95		
28mm f/2.8 Filtermatic	99.95		
28mm f/2.8 Compact	87.95		
135mm f/2.8 Panel Z	84.95		
200mm f/3.5	139.95		
400mm f/5.6	184.95		
500mm f/4.5	194.95		
500mm f/8 Mirror	194.95		
35-80mm f/3.5 Zoom	157.95		
70-150mm f/3.5 One-Touch	194.95		

komura

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omega

Omega Concept		Camera	
Six Systems	\$134.95		
Omega C67XL	189.95		
Omega B600	94.95		
Omega B60XL	159.95		
All kits contain E1-Omega lenses, carrier lens mount & dust cover.			
Chomega B Lamphouse w/Standard Power Supply	\$134.95		
Above w/Voltage Stabilized Power Supply	179.95		
Audio Rep Timer	34.95		
CS-50 Exp. Control	139.95		
U14x17 Easel	59.95		

beseler

Enlarger		w/one lens kit		w/two lens kit	
Beseler 67C	\$169.95	184.95	\$194.95	224.95	
Beseler 23C 11	179.95		224.95	254.95	

vivitar

Vivitar V1 Enlarger	\$189.95	5012.5 VHE	\$58.95
Vivitar Vivigig Light Source	189.95	8015.6 VHE	86.95
5012.5 VHE	79.95	10015.6 VHE	104.95
Digital Time Commander	59.95	Process Time Commander	79.95

enlarging lenses

50mm f/2.8 El-Nikkor	\$79.95	80mm f/5.6 El-Nikkor	\$119.95
50mm f/4 El-Nikkor	47.95	105mm f/5.6 El-Nikkor	154.95
75mm f/4 El-Nikkor	79.95	135mm f/5.6 El-Nikkor	179.95
50mm f/3.5 Omegaron	\$59.95	90mm f/4.5 Omegaron	\$82.95
75mm f/4 Omegaron	67.95	105mm f/4.5 Omegaron	86.95
50mm f/2.8 Rodagon	\$114.95	80mm f/5.6 Rodagon	\$112.95
50mm f/4 Rodagon	99.95	105mm f/5.6 Rodagon	129.95
60mm f/5.6 Rodagon	117.95	135mm f/5.6 Rodagon	179.95
50mm f/2.8 Omicron-El	\$54.95	90mm f/5.6 Omicron-El	\$75.95
75mm f/4 Omicron-El	59.95	105mm f/5.6 Omicron-El	89.95
50mm f/4 Schneider	\$69.95	50mm f/2.8 Schneider	\$69.95
80mm f/5.6 Schneider	98.95	100mm f/4.5 Schneider	149.95
40mm f/3.5 Bogen WA	\$69.95	60mm f/4 Bogen WA	\$109.95

FLASH

vivitar

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COLOR FADING

Continued from page 124

with the standard color processes. The excellent stability of the prints, combined with the soft colors produced by the process, will probably make it increasingly popular with artistic photographers. There are a number of photographers in the U.S. and Canada who have started to make use of the process. At present, this is the only color print process that can be considered if it is desired to display prints for long periods.

Hanfstaengl Tricolor Carbro Prints.

Tricolor carbro prints made with the currently produced pigment tissues supplied by the Hanfstaengl firm of Germany probably have good dark keeping stability but, in accelerated light fading tests, the prints proved to be significantly inferior to Cibachrome prints in stability. The yellow pigment in particular is subject to light fading, and the prints exhibit serious color balance shifts as fading progresses. The tricolor carbro process is a complex and difficult-to-control method of print making; with the instability of the currently available pigments, there is probably little reason that a photographer would want to work with the process. However, the Hanfstaengl firm is said to be working on a new set of pigment tissues and it is probable that the light fading stability of the process can be greatly improved and could well become the equal of Fresson Quadrichromie. The Hanfstaengl tissues and other necessary supplies are distributed in the U.S. by Gallery 614 (614 West Berry Street, Ft. Wayne, IN 46802).

There are a number of photographers in the U.S. and Canada currently using the process; however, at this time there is no commercial lab producing prints by this method. Tricolor carbro can be used with either original color transparencies or color negatives. The prints are most often made on 100% cotton fiber paper, but the color image can be applied to a wide variety of materials. Tricolor carbro images have an easily detected physical relief. Some very early tricolor carbro prints are thought to be very resistant to light fading. However, the majority of the tricolor prints in existence (made since the early 1940s—the process was in general use until the 1950s) were made with pigments which were improved in color reproduction at the expense of light fading stability. It would be very unwise to subject a tricolor carbro print to prolonged display unless it has been positively identified as having been made with a stable pigment set.

Kwik-Print. This is a contact speed color printing process using successively coated, exposed, and washed off pigment layers. The prints are normally made on non-plasticized pigmented white vinyl sheets, though other support materials,

Continued on page 138

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COLOR FADING Continued from page 134

including cloth and paper, may be used. All the materials necessary for the process along with detailed instructions are available from Light Impressions Corp., 131 Gould Street, Rochester, NY 14610. Kwik-Print is a modification of the Kwik-Proof graphic arts proofing system made by Direct Reproductions Corp. of Brooklyn, New York. The mechanics of making a print with the Kwik-Print system are somewhat similar in general concept to the Fresson Quadrichromie process. The pigment solutions originally supplied for use with the Kwik-Print process had very poor light fading stability. Prints made with these pigments should not be displayed for long periods. In January of this year, a greatly improved pigment solution set, which produces prints with substantially better light fading stability, was introduced. Solution bottles are marked with an "Improved" label. The new pigments are not permanent in long-term display conditions, however. Both the old and new pigments probably have very good dark keeping stabilities. Direct Reproductions is continuing research with the goal of producing pigment solutions that are essentially permanent even under prolonged display. Extensive image and color manipulation is possible with the process—and this is one reason it appeals to many artistic photographers. Some photographers working with the process exercise so many creative controls in making a print that the result cannot be exactly duplicated and should be considered to be a unique print. At present there are no commercial processing labs making prints with the process. The author is not sufficiently familiar with the use of the process in non-manipulated color printing to be able to make specific comments on image resolution and the accuracy of color and tone reproduction of which the process is capable.

Polaroid SX-70 Instant Prints. SX-70 prints, unless they are duplicate photographs taken of a static scene, are unique prints with no negative or transparency which can be used to make additional prints. If SX-70 film is used to copy an existing SX-70 print, the resulting copy print will have severe color and tone distortions. Because SX-70 originals are unique prints, they must be handled with special care and should never be displayed for long periods of time. SX-70 prints are quite subject to light fading, and in a general way may be considered to be somewhat less stable than Ektacolor 74 RC prints. The yellow dye used with SX-70 prints is the least stable of the three image dyes, and color balance will shift toward a bluish-purple as light fading progresses. The dark keeping characteristics of SX-70 prints are not precisely

Continued on page 140

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COLOR FADING

Continued from page 138

known at present. Accelerated dark aging tests conducted by the author as well as tests conducted by the Polaroid Corporation indicate that, while the dyes themselves appear to be quite stable in the dark, the prints have a tendency to form yellowish stain which is very noticeable in D-min areas. Stain formation is accelerated by conditions of high relative humidity. It may be years before the actual behavior of the prints under typical conditions of dark keeping can be determined with certainty. Density measurement of four-year-old SX-70 prints stored in the dark in typical room conditions show that some yellow stain does indeed occur during natural aging; however, it is not yet known just how far the stain formation will progress. Until more is known about the keeping characteristics of the prints, valuable SX-70 prints should be kept in cold storage at low relative humidities. All SX-70 films produced before the introduction (late in 1977) of the rapid-developing type had somewhat yellow D-min areas immediately after processing. Study of the aging characteristics of both SX-70 and Kodak PR10 instant prints is complicated by the fact that all the processing chemicals and other components of the film remain in the film behind the image layer after processing is completed. Most of the moisture contained in the processing reagent diffuses through the polyester cover sheets during several months following processing. SX-70 was introduced in 1972; during the following years several improved versions of the film have been introduced, and the most recent type has significantly improved accuracy of color reproduction compared with the original 1972 film.

Polaroid Polacolor 2 Prints. Polacolor 2, using the same types of metallized image dyes used in SX-70, was introduced in 1975 as a replacement for the original Polacolor 1 film introduced in 1963. In spite of advertising by the Polaroid Corporation suggesting that Polacolor 2 prints are very resistant to light fading, a variety of accelerated and natural light fading tests conducted by the author and others indicate that, under typical display conditions, the stability of Polacolor 2 prints is relatively poor and is inferior to Ektacolor 74 RC prints. Like SX-70 and Kodak PR10 prints, Polacolor 2 prints are unique prints (unless they are duplicate photographs taken of a static scene) and do not have a usable negative or transparency which can be used to make additional prints. For this reason, they must be treated with special care and should not be displayed for more than several months. Like SX-70 prints, Polacolor 2 prints form objectionable stain in accelerated dark aging tests. The rate of stain formation is greatly in-

creased in conditions of high relative humidity. While the actual keeping characteristics under typical dark storage conditions are not yet known with certainty, collectors would be advised to keep the prints in cold storage with low relative humidity. Polacolor 2 Type 808 prints in the 8 x 10 in. format were introduced in 1977, and this product is likely to become popular with artistic photographers. Stability studies with this new product are in progress. To date, there is no indication that Type 808 has better stability than other Polacolor 2 products, so all the precautions given previously should be applied to Type 808 prints also. Part of the appeal of the current instant color processes to artistic photographers is the fact that the prints are unique images. This gives the prints greater intrinsic value and increases their identification with many other types of artistic media, such as oil paintings. However, the very fact that the instant prints are unique images puts greater stress on the need for image permanence. Collectors and photographers should be keenly aware of the stability limitations of the currently available instant color materials.

Polaroid Polacolor 1 Prints. Polacolor 1 (known simply as "Polacolor") was introduced in 1963 and was the first instant color process marketed. It produced prints of pleasing tone reproduction but, by objective standards, had very unsaturated color reproduction of most colors. However, the soft color reproduction appealed to some artistic photographers. Marie Cosindas, for example, generally retains her Polacolor originals and thinks of them in the same way as most photographers think of their original color transparencies or negatives. Cosindas sells copy prints made from the Polacolor originals; most often the copies are made by the Kodak Dye Transfer Process using direct camera separation negatives made from the original Polacolor print. The Polacolor 2 process, which replaced most Polacolor 1 products in 1975, has much-improved color saturation and compares favorably with conventional color processes. Polacolor 1 prints have poor light fading stability and should not be displayed for more than short periods of time. However, accelerated aging tests conducted by the author, as well as examination of early Polacolor 1 prints, indicate that Polacolor 1 prints have excellent dark keeping stability and have almost none of the yellow stain formation evident with the newer Polacolor 2 materials. For this reason, Polacolor 1 prints can be considered quite suitable for collectors who do not have low-humidity, refrigerated storage facilities. The manufacture of Polacolor 1 for general applications ceased in 1976; it was last available as Type 58 film in the 4 x 5 inch format.

Continued on page 142

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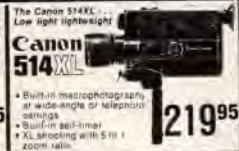
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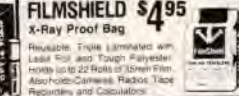
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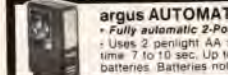


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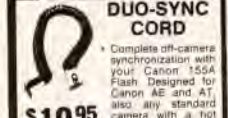
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COLOR FADING

Continued from page 140

Polacolor 1 had a strong tendency to curl toward the image side after processing, so Polaroid supplied cards coated with a pressure sensitive adhesive with the film for mounting the prints to keep them flat. The effects of the adhesive and card stock on the long-term keeping of the prints are not currently known. It is possible to remove the prints from the cards using special techniques.

Kodak Instant Print Film PR10. PR10 print film and cameras for use with the film were introduced by Kodak in 1976 to compete with the established Polaroid SX-70 system. Like SX-70, the prints are an integral sealed package with all processing chemicals and other components remaining in the print after processing. Also like SX-70, PR10 prints are covered on both sides with polyester sheets. PR10 has another plastic layer coated on top of the cover sheet which is embossed to give it a semi-gloss surface. Like all other instant color systems, PR10 prints are unique unless duplicate photographs have been taken of a static scene. For this reason, they must be treated with special care. The author does not know of any serious artistic photographer who has done extensive work with the PR10 system. While the Polaroid Corporation has encouraged artistic applications of its products, Kodak has made no such effort with the PR10 system. Instead, Kodak has aimed its extensive advertising campaign for PR10 toward the casual snapshot user, with no suggestion that the product might also be used by more serious photographers. PR10 prints have exceedingly poor light fading stability—probably much worse than any other currently manufactured color print material in the world—and in natural aging tests under typical home display conditions, severe dye fading and color shifts occurred in less than eight months time. PR10 prints also have poor dark fading stability with loss of dye density and stain formation occurring in a relatively short period of time. PR10 prints should be avoided by photographers and collectors alike. If a valuable PR10 print must be preserved, it should be kept in the dark at low temperatures and low relative humidity.

Photomechanical Color Printing Processes. The author has done only limited research into the stability of the four-color ink sets used with the photomechanical printing processes such as offset lithography, gravure, and letterpress printing. All of the samples tested thus far have poor light fading stability. Samples tested to date include randomly selected posters, book pages, postcards, catalog pages, etc., as well as ink company sample books. In spite of poor light fading stability, the few samples tested appear to have excellent dark keeping

stability in accelerated aging tests. Examination of old books and magazines printed in color tend to support the general conclusions of these accelerated tests.

Due to the instability of most color camera films and photographic color print materials, it is obvious that most color photographs will not survive in any form unless they happen to be printed in color in a book, magazine, or other publication that is protected from prolonged exposure to light. Future reproductions will, in most cases, have to be made from the printed version, and not the original color photograph. Some photographers, particularly in Europe, have offered portfolios of color photographs printed by gravure or offset lithography on high-quality paper. Assuming that the printing paper is of a stable type, and that the printed sheets are kept in the dark except for occasional viewing or short term display, this use of printed reproductions is probably a reasonable method of collecting color photographs. However, many collectors have valid objections to collecting printed reproductions.

Conclusions

In conclusion, of the currently available color print processes, only a few are suitable for use when long-term non-refrigerated keeping is required with photographs of personal, family, historic, scientific, artistic, commercial, journalistic, and possible future economic importance as art objects.

It should be noted that none of the six recommended print materials make use of the common chromogenic development method of color image formation. All current chromogenic materials, such as Kodak Ektacolor 74 RC paper, have dark keeping stability which is not nearly adequate for the requirements of collectors. While the intensity and spectral content of the light in display locations can vary a great deal from place to place, Ektacolor 74 RC paper may be expected to exhibit significant light fading in three or four years and serious deterioration in 15 or 20 years when prints are displayed under typical conditions found in the home. Most other chromogenic and all current instant color print processes may be expected to deteriorate even faster than Ektacolor 74 RC under typical display conditions. The great majority of color photographs in existence today have been made on chromogenic materials. All color camera films currently in production, with the exception of the instant color materials, make use of chromogenic development.

The only currently available means of preserving chromogenic color photographs is to store them in the dark at very low temperatures and very low relative humidity. While to date only a few large-scale cold-storage facilities have been

Continued on page 176

MODERN PHOTOGRAPHY

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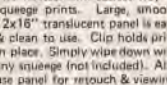
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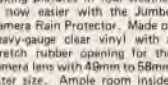

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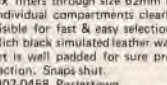
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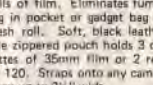

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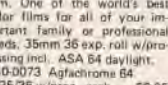

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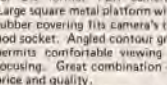

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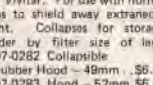

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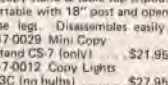

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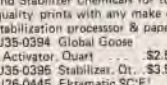

Soligor Battery Analyzer will enable the user to determine the usefulness and actual voltage of any Penlight, A-A, C, D, and 9 volt battery. Simply place battery in its receptacle and watch color of the pointer. Very useful. U53-0033 Soligor Battery Analyzer. \$4.49


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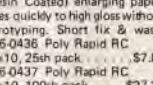

Lloyd Bulk Film Loader accepts all bulk rolls of 35mm film up to 100 ft. Felt light trap allows for use in roomlight. Counting the turns of the crank tells you the number of frames loaded. Great way to cut film cost! U22-0506 Lloyd 35mm Bulk Film Loader. \$8.75


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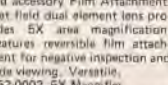

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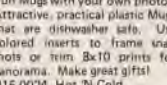

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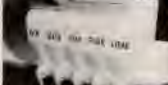

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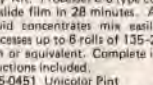

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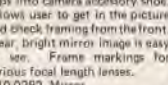

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Portertown Space Save chemical containers. Each holds one gallon. Five in a row take up less than 13" of shelf space. Sturdy plastic with easy turn - no drip spigot. Ideal chemical storage. U22-0054 Space Savers. Set of 3. \$12.60 U22-0055 Set of 5. \$17.85


Attractive metal case for storing 18 Bell & Howell Slide Cubes. With index sheet for organizing slides. Enamelled finish with 2 snap fasteners and carry handle. U55-0096 SV Slide Cube Storage File (less cubes) \$6.95 U49-0068 B&H Cubes/6 \$5.75

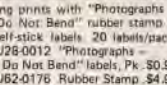

New Unicolor Pint E-6 Chemistry Kit. Processes E-6 type color slide film in 28 minutes. All liquid concentrates mix easily. Processes up to 8 rolls of 135-20 film or equivalent. Complete instructions included. U35-0451 Unicolor Pint E-6 Color Slide Chemistry \$8.40


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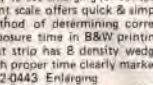

Portertown Mirror Self Finder clips into camera accessory shoe. Allows user to get in the picture and check framing from the front. Clear, bright mirror image is easy to see. Frame markings for various focal length lenses. U10-0282 Mirror Self Finder. \$11.80


New Badge-A-Minit Economy Kit with materials to make 12 high quality badges 2 1/2" dia. with metal pin-back. New model with plastic press. Complete instruction. U29-0055 Badge-A-Minit Economy Kit. \$24.95 U29-0025 Extra Box 100 Badge Parts. \$14.95

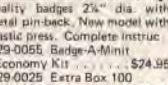
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Portertown Exposure Scale. An easy to use enlarging (or contact) print scale offers quick & simple method of determining correct exposure time in B&W printing. Text strip has 8 density wedges with proper time clearly marked. U22-0443 Enlarging Exposure Scale. \$2.29

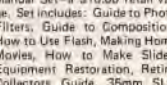

Portertown Pelican 35mm Neg-Print Album. Each page holds 36 exposure roll of negatives cut into strips of 6 frames in glassine sleeves. Above each sleeve is space for proof print of strip for quick & easy identification. U56-0091 Pelican 35mm Neg-Print Album. \$2.49


Holdzee darkroom aid. Replaces thumb tacks, stickpins & tape. Has a firm pressure-clip plus a hook to hold instruction sheets, booklets, film, cards, towels, tongs, etc. Self-stick backing mounts to any smooth surface. U22-0452 Holdzee Per set of 3. \$1.99

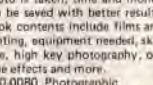

Portertown Model Release Forms. Plain language in correct legal form. Instant protection against little understood laws regarding live subject photography. Requires only seconds to fill in. Save a suit! U60-0022 Model Release Forms. Pad of 50. \$2.95


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VIEW FROM KRAMER

Continued from page 42

lem. Rickety cameras tend to produce less sharp images than solid ones. Rigidity has been a strong point of monorail view camera designs. Well, Toyo's 45A field camera is as rigid as almost any monorail. There's no doubt that it is one of the best, and most successful, view camera designs around.

Well, the new Toyo 810M is based largely on the 45A design—and the result is an 8x10 view camera unlike any other in appearance or in operation. Its all-metal, flat bed construction makes use of the rod-mounted rear section with good effect. The 810M I used may well have been one of the first in the country. It came without technical manuals or spec sheets. In fact, I think I'm lucky it came in a box.

Let's look it over.

The folded 2 1/4 x 1 1/2 x 6 in., package weighs 13 lbs. 8 1/2 oz. without lens or lensboard. Handy, but not exactly featherweight.

To get the camera ready for action, simply unscrew the retaining bar at the top, pull down the front, and lock the rear standard in the vertical position. Now, simultaneously raise the front as you pull it forward, and lock it, also in the vertical position. That's all, it's ready



Side view of the 810 folded: slim and easily packable, yet solid enough for studio use.

to go to work.

Both the front and rear standards have base tilts limited only by the bellows when tilting forward, with back tilt of about 15° available. Depressing two levers unlocks both back and front so they may be tilted forward. Large knobs lock the standards in place once you're set.

Let's check maximum bellows extension. Release a lock lever under the right side of the camera bed and pull the bellows out as far as it will go. So far, we have 19 in. of bellows. But there's a lot

more to go. Release the tab locks on the rear rods. Now, using the rack and pinion focusing drive, extend the back as far as it will go. You now have a healthy 26 in. of bellows. This means that if you are using the 12 in. lens normal to 8x10, you are getting better than double extension—1 to 1 and then some. With an 8 in. wide-angle, you can get triple extension—and a hair more. This very adequate bellows capability immediately places the Toyo 810M well above the minimum capability field camera genre.

The 810M is designed to be a rear-focusing camera. The front extension is only for coarse focusing and/or adjustment of image size. Fine focusing is done with a silky rack and pinion drive on solid 3/4 in. rods. Remember, it is the lens to subject distance that determines image size.

Thoughtful touches

To get a rear swing, unlock two knobs under the back and swing away—up to about 12°, that is. The back is completely removable or reversible by just lifting two locks and pulling it away from the camera. No doubt 4 x 5 and 5 x 7 backs will soon be made available. A double-bail tension release opens the back to allow insertion of holders without friction. The groundglass is finely ruled with a 3/8 in. grid and is marked for 8 x 10 and a variety of other formats.

Little things mean a lot. The 810M is delivered with a simple piece of fiberboard to protect the groundglass from damage in transit. Save it—it slips into the back and is locked there by a slide lock. This is the first 8 x 10 I've seen with a permanent, simple way to protect that fragile but necessary element. Great idea for field workers.

Accessories

The Toyo 810M takes standard Toyo all-metal 6 in. square lensboards—the same ones used with all the Toyo monorail views including the Omega versions. The smaller boards used in the 45A field camera won't fit this, or any other Toyo camera, of course. But then, standardization of lensboards seems to be a design goal with which view camera makers just can't seem to deal. Double slide locks hold the board in place. Minimum extension is only 3 in., so bag bellows or recessed lensboards would rarely be needed.

Loosen the center lock under the lensboard and you have a lateral shift of a hair over 1 1/2 in. left or right. Loosen the two lock knobs on each side of the front standard and you have a rise of about 2 1/2 in. and a fall of about 1 1/2 in.

Now let's review and see what we've got. Completely adequate front and rear tilts are provided. Front swings of ± 20° are available. Front rise and fall are sufficient, as is the lateral movement. No

Continued on page 178

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CANON AT-1	223.00	263.00	343.00	158.75	-	17.95	76.50
CANON TX	167.95	207.95	287.00	118.99	-	17.95	-
CANON FTN	461.00	500.00	575.00	384.00	N/C	34.95	-

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-	496.75	-	361.50	N/C	24.95	137.50	-
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FUJICA AZ-1

226.00	259.00	-	196.00	-	14.65	84.95	-
242.00	280.00	-	232.00	9.80	14.65	-	-
FUJICA 801	195.00	225.00	-	142.00	9.90	14.65	-

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238.00	283.00	353.00	184.00	19.50	16.61	127.95	-
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NIKON F2A PHOT	575.00	660.00	750.00	495.00	14.65	37.50	-
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24/2.8 A.I.	239.00	35/2.8 A.I.	166.50
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28/2.8 A.I.	263.00	I.C. w/FE 319.00	

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f/700, 500mm f/710, 500mm f/720, 500mm f/730, 500mm f/740, 500mm f/750, 500mm f/760, 500mm f/770, 500mm f/780, 500mm f/790, 500mm f/800, 500mm f/810, 500mm f/820, 500mm f/830, 500mm f/840, 500mm f/850, 500mm f/860, 500mm f/870, 500mm f/880, 500mm f/890, 500mm f/900, 500mm f/910, 500mm f/920, 500mm f/930, 500mm f/940, 500mm f/950, 500mm f/960, 500mm f/970, 500mm f/980, 500mm f/990, 500mm f/1000, 500mm f/1010, 500mm f/1020, 500mm f/1030, 500mm f/1040, 500mm f/1050, 500mm f/1060, 500mm f/1070, 500mm f/1080, 500mm f/1090, 500mm f/1100, 500mm f/1110, 500mm f/1120, 500mm f/1130, 500mm f/1140, 500mm f/1150, 500mm f/1160, 500mm f/1170, 500mm f/1180, 500mm f/1190, 500mm f/1200, 500mm f/1210, 500mm f/1220, 500mm f/1230, 500mm f/1240, 500mm f/1250, 500mm f/1260, 500mm f/1270, 500mm f/1280, 500mm f/1290, 500mm f/1300, 500mm f/1310, 500mm f/1320, 500mm f/1330, 500mm f/1340, 500mm f/1350, 500mm f/1360, 500mm f/1370, 500mm f/1380, 500mm f/1390, 500mm f/1400, 500mm f/1410, 500mm f/1420, 500mm f/1430, 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f/4990, 500mm f/5000, 500mm f/5010, 500mm f/5020, 500mm f/5030, 500mm f/5040, 500mm f/5050, 500mm f/5060, 500mm f/5070, 500mm f/5080, 500mm f/5090, 500mm f/5100, 500mm f/5110, 500mm f/5120, 500mm f/5130, 500mm f/5140, 500mm f/5150, 500mm f/5160, 500mm f/5170, 500mm f/5180, 500mm f/5190, 500mm f/5200, 500mm f/5210, 500mm f/5220, 500mm f/5230, 500mm f/5240, 500mm f/5250, 500mm f/5260, 500mm f/5270, 500mm f/5280, 500mm f/5290, 500mm f/5300, 500mm f/5310, 500mm f/5320, 500mm f/5330, 500mm f/5340, 500mm f/5350, 500mm f/5360, 500mm f/5370, 500mm f/5380, 500mm f/5390, 500mm f/5400, 500mm f/5410, 500mm f/5420, 500mm f/5430, 500mm f/5440, 500mm f/5450, 500mm f

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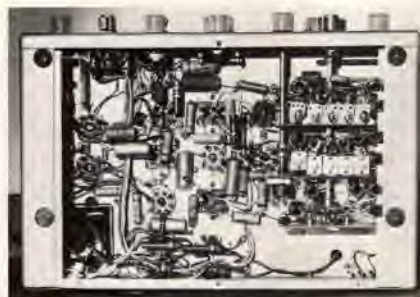
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PHOTOTRONICS

Continued from page 26

Since one of their primary applications is for macro or close-up photography, you won't need a strong power supply to drive a ring light unless you want to use it for larger subjects. Fortunately, you can buy different sized power supplies for most ring lights. Hershey's model 50A delivers 50 watt-seconds, which gives an ASA 25 guide number of 49. This company also offers a larger power supply unit which can be set for power outputs of 25, 50, 100 and 200 watt-seconds. For minute subjects or with fast films, Hershey also has a special ring light for dental use that can be set for either 7 or 25 watt-seconds.



Single lamp on side of camera produces confusing shadow, dark border areas on detailed subjects like this radio.



Same radio shot with ring light produced this clean, easy-to-follow photograph.

As I mentioned earlier, the Ascor ring light fits the Ascor 1600 flash unit, to which you can attach a variable power module for maximum exposure control and flexibility.

With a large power pack like the 200-watt-second Hershey unit, you will have enough light output to drive an umbrella reflector. Indeed, all you have to do is secure a simple fixture to the ring light with the stepup ring and the whole works slips right onto the shaft of an umbrella.

You can also get a non-electronic ring light for close-up work. Edmund Scientific offers a unit that employs a flash-cube and a special reflector to generate the required ring of light. Its maximum usable range is specified as 2 ft.

Besides the applications I've already mentioned, ring lights are excellent for other situations requiring flat lighting, such as inventorying household items for insurance purposes. They will do a fine

Continued on page 150

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Continued from page 148

job of lighting cabinet interiors and drawers, and can be used to photograph knick-knacks of various sorts, provided they're not too large or the ring light's power output is too low.



Ring light plus umbrella? Very effective if unit's power output is sufficient.



Electronic ring lights the only kind? Nope, Edmund unit uses flash cubes!

If you desire more information on ring lights we suggest you write to any or all of the following companies.

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—THE END

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Continued from previous page

workable, but theoretically valid as well. Of course, as we've often stated, there's many a slip twixt devising brilliant optical systems and actually putting them into production, and we haven't yet had the opportunity of putting Tamron's latest examples of optical originality to the test in the lab and in actual picture taking. You can rest assured that the moment production samples of the zooms and mirror optics we've discussed herein become available we will do just that, and report our results pronto.—THE END

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KONICA TC

6 PIECE OUTFIT

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- Leather Eveready case
- Carrying Strap
- Sunshade
- Skylight Filter

229.95

KONICA

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28	31.50	450	174.50
32	39.50	200X	49.00

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Pentax Spot. II F1.4	189.95
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100-500mm f/8 ZM 97.25
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	AE-1	AT-1	F1-N	TX w/1.8 & case	G III 1.7 w/Canonite D	Canonite D	AE-1 Winder	Speedlite 155A	Speedlite 199A	Databack A	Canon Action Case	91day Bag G-1	Speedlite 133D A2	Speedlite 133D B2	A-33 Auto Flash	AB-46 Auto Flash	AB-56 Auto Flash	FI-N ACCESSORIES
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58mm	4.69	6.35	5.19	14.45	10.49	12.45	14.45	16.50
62mm	5.19	8.85	5.69	15.45	11.45	12.45	14.45	18.50
67mm	6.19	9.95	6.69	16.45	12.45	14.45	16.50	20.50
72mm	8.69	12.89	9.19	17.45	13.45	15.45	17.50	22.50
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82mm	14.05	18.45	13.45	19.45	15.45	17.45	19.50	26.50

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ME 189.50 256.95 307.95 252.95 19.95
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ME, MX Winder 88.50
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275.95	139.00	94.95	166.95	109.95	183.95	126.50	84.95	122.95	138.95	126.95	164.95	133.95	308.95	251.95	309.95	319.00	281.95	64.95

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C-35 w/case 79.95
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	15mm f/2.8 FE	21mm f/4.0	24mm f/2.8	28mm f/1.8	28mm f/3.5	35mm f/2.0	35mm f/2.8	85mm f/1.8	100mm f/2.8	135mm f/2.5	135mm f/3.5	200mm f/4.0 newest	300mm f/4.5	35mm f/3.5 Macro	45-100mm f/2.8 Zm	45-100mm f/3.5 Zm	65-135mm f/4.0 Zm	80-200mm f/4.0 Zm
324.95	224.95	173.95	273.50	89.95	161.95	127.95	134.95	127.95	224.95	135mm f/3.5	73.95	109.95	267.95	174.95	427.95	379.00	213.95	327.95

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NC 1000 w/1.4	259.95

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801 w/1.8	227.95
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35 ED Compact	112.95
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OLYMPUS ZUIKO LENSES

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	20mm f/4.0	28mm f/2.8	28mm f/3.5	35mm f/2.8	35mm f/2.0	85mm f/2.0	100mm f/2.8 w/hood	135mm f/3.5 w/hood	150mm f/3.5 w/hood	200mm f/4.0 w/hood	50mm f/4.0 Macro	135mm f/2.5	200mm f/2.5	300mm f/4.0	400mm f/5.6	28-50mm Zoom	45-125mm f/4.0 Zm	100mm f/4.0 Blws
275.95	139.00	94.95	166.95	109.95	183.95	126.50	84.95	122.95	138.95	126.95	164.95	133.95	308.95	251.95	309.95	319.00	281.95	64.95

NEW AUTO FOCUS AF 164.95

EF-P 54.95
EF-N w/case 94.95
C-35 w/case 79.95
T4 New 197.50
TC 139.95
T4 Auto Winder 87.95

KONICA HEXAGON LENSES

	15mm f/2.8 FE	21mm f/4.0	24mm f/2.8	28mm f/1.8	28mm f/3.5	35mm f/2.0	35mm f/2.8	85mm f/1.8	100mm f/2.8	135mm f/2.5	135mm f/3.5	200mm f/4.0 newest	300mm f/4.5	35mm f/3.5 Macro	45-100mm f/2.8 Zm	45-100mm f/3.5 Zm	65-135mm f/4.0 Zm	80-200mm f/4.0 Zm
324.95	224.95	173.95	273.50	89.95	161.95	127.95	134.95	127.95	224.95	135mm f/3.5	73.95	109.95	267.95	174.95	427.95	379.00	213.95	327.95

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MAMIYA ROLLEI

NC 1000 w/1.7	229.95
NC 1000 w/1.4	259.95

FUJICA

AZ-1 w/1.8	247.50
801 w/1.8	227.95
705 w/1.8	197.50
605 w/2.2	152.95

OLYMPUS

35 RC Compact	96.50
35 ED Compact	112.95
35 RD Compact	87.50
Trip 35 Outfit	62.95

OLYMPUS ZUIKO LENSES

	21mm f/3.5 w/cs	24mm f/2.8 w/cs	28mm f/2.8 w/cs	28mm f/3.5 w/cs	35mm f/2.0	35mm f/2.8	50mm f/2.8 w/cs	50mm f/3.5 Macro	85mm f/2.0 w/cs
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50MM F/3.5	62.95
75mm f/4.5	69.75
90mm f/4.5	84.95
105mm f/4.5	91.85
RODAGON	
50MM F/2.8	119.95
50mm f/4.0	99.95
60mm f/5.6	124.95
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100mm 5.6	122.95
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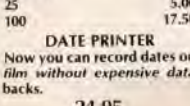
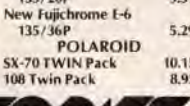
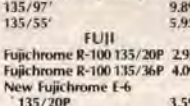
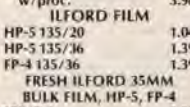
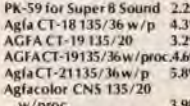
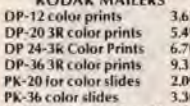
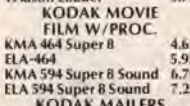
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24mm f/2	342.95
24mm f/2.8	164.95
28mm f/2	296.95
28mm f/3.5	128.95
35mm f/2.8	99.95
50mm f/3.5 Macro	189.95
55mm f/1.2	169.95
85mm f/2	204.95

KONICA

Konica TC	\$139.95
Konica T4	194.95
Konica T4 Winder	82.95
Konica C35 w/case	74.95
Konica C35 EFN	94.95
Konica C35 EPF w/case	59.95
Konica S-3 w/case	129.95
Konica AF w/case	164.95

LENSES HEXANON

24mm f/2.8	174.95
28mm f/1.8 UC	289.95
28mm f/3.5	87.95
35mm f/2.8	109.95
85mm f/1.8	139.95
100mm f/2.8	129.95
135mm f/2.5	149.95
135mm f/3.5	77.95
200mm f/4	114.95
300mm f/4.5	279.95

CANON

Body	w/50mm	w/50mm f/1.8	Case
Canon AT-1	\$159.95	\$229.50	\$19.95
Canon AE-1	207.50	268.95	19.95
Canon F1N Body	379.95		
Canon AE-1 Winder	79.95		
Canon A33 flash	28.95		
Canon AB-46 flash	46.95		
Canon A35F w/case	96.95		
Canon 28	89.95		
Canon G11117 w/case	101.95		
Canon TX w/1.8 case	169.95		
Canonlite D	20.95		

LENSES CANON

20mm f/2.8 SSC	\$191.95
24mm f/2.8 SSC	156.95
28mm f/2.8 SSC	232.95
28mm f/2.8 SSC	134.95
35mm f/3.5 SSC	74.95
35mm f/2.8 SSC	177.95
50mm f/1.5	159.95
55mm f/1.2 SSC	184.95
85mm f/1.8 SSC	154.95
100mm f/2.8 SSC	463.95
100mm f/4.5	130.95
Macro FD50	269.95
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200mm f/2.8 SSC	287.95
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YASHICA

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FR1Black	194.50
FR1Chrome	149.95
Yashica Winder	74.95
Yashica Mat 124G	
w/case	139.95
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Electro 35 GSM	92.50

YUS LENSES

135 F2.8	59.95
28 F2.8	59.95

LENSES YASHICA

ML 21mm f/3.5	179.95
ML 24mm f/2.8	124.95
ML 28mm f/2.8	109.95
ML 35mm f/2.8	86.95
ML 135mm f/2.8	95.50
ML 200mm f/4	179.95
ML 300mm f/5.6	186.95
ML Macro 55 f/4	119.95
ML Bellows 100 f/4	69.95

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Pentax MX	187.50
Pentax K 1000 w/50 f2	158.95
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M Series

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24mm f/2.8	146.95
28mm f/3.5	94.50
28mm f/2.8	137.95

LENSES vivitar

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24-48mm f/2.8	349.95
35-85mm f/2.8	349.95
70-210mm f/3.5	349.95

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55mm f/2.8 Macro	141.95
135mm f/2.8	74.95
135mm f/2.8 Close Focus	79.95
135mm f/3.5	94.95
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70-150mm f/3.8CF	169.95
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AM Radio Tuner	28.00	S301
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w/120 insert & Micro	319.95
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Mamiya M645 1000S	
w/120 insert	394.95
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MAMIYA 645 LENSES

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80mm f/2.8	144.94
80mm 4.0 Macro	324.95
110mm f/2.8	218.95
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MOVIE EQUIPMENT

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Canon 514XL-S w/case	284.95
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YASHICA

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273	54.95
285	106.50
289	109.95
283R	86.95

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Prios Body	\$409.50
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RB 67 w/120 & 80/3.8	724.95
37mm f/4.5 Fisheye lens	809.95
50mm f/4.5	539.95
65mm f/4.5	483.95
80mm f/3.8	349.95
127mm f/3.8	364.95
140mm f/4.5 Macro	469.95
150mm soft focus f/4	519.95
180mm f/4.5	414.95
250mm f/4.5	484.95

MAMIYA C

Mamiya C220 Body	259.50
w/80mm Lens	
Mamiya C330F body	379.95
\$125 free rebate booklet with purchase of C220 or C330F	

MAMIYA C LENSES

55mm f/4.5	\$244.95
65mm f/3.5	199.95
105mm f/3.5	187.95
135mm f/4.5	169.95

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90/2.8 Elmarit	249.50
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135mm Elmarit	230.00
45-90 Angenieux	CALL

Mamiya 500 DTL

THE CAMERA COLLECTOR

Continued from page 46

ter firing in cold weather, leading to a vertical "venetian blind" effect. Still, I wish some enterprising American company would once again import this interesting beast which, to the best of my knowledge, is still in production. It would sure beat paying the \$350 asked for the used model pictured herein.



Fixed focus? Who cares! Zeiss-Ikon Hologon's 15mm f/8 lens is sharp to 20 in.

One super-wide camera I actually had sense enough to buy, but then proceeded to sell like a fool was the elegant, non-swinging-lens, standard 24x36mm format, 35mm machine known as the Zeiss Ikon Hologon. This beautifully made (and expensive) 1966 camera has a fixed-focus 15mm f/8 Carl Zeiss Hologon lens, described as a three-element design with a second element shaped like a dumb-bell. Its shutter is an ordinary horizontal cloth focal plane type with speeds of 1-1/500 sec. plus B and T. Like the Horizont, its optical finder has a bubble level on top of it which is reflected into a "patch" below the viewing area, but its excellent finder is permanently mounted and the bubble appears on a translucent yellow field.

The Hologon (which most assuredly has nothing to do with holograms) is such a straightforward device, there's really not much else one can say about it. Its back comes off with two bottom-mounted twist locks in time-honored Contax fashion, its picture-taking angle is approximately 110°, its smooth-operating shutter release sits atop a concentric control cluster that includes a manually zeroed film counter and the shutter-speed setting ring, and the 180° stroke film-wind lever is ratcheted. Hologons have proved to be exceptionally fine picture takers (that lens may be slow but it's optically superb) and, like most discontinued cameras, are appreciated more now than when they were made. Think you can't live with a fixed-focus camera? This one's in focus from 20 in. to infinity! Worst thing about it is the \$475 asking price. No, it's not a bad value even at that figure, but it makes me want to kick myself around the block—I sold mine for a paltry \$135.

Finally, I'm determined to squeeze in one last wide-angle camera that never

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F2AS 593.00	37.00
EL2.....309.00	35.00
Bik Add.....14.00	

Motor Drives	Price
MD-11 (FM-FE).....	179.00
MD-2 (F2).....	580.00
MD-3 (F2).....	256.00
MD-1 (F2).....	88.00
MD-2 (F2).....	37.00
AW-1 (EL-2).....	89.95

Nikkor AI Lenses	Price
16f35.....	489.00
18f4.....	503.00
20f4.....	324.00
24f2.....	346.00
28f2.....	356.00
35f2.....	357.00
50f2.....	81.00
50f1.8.....	105.00
50f1.4.....	169.00

TELEPHOTO	Price
55f2.....	240.00
105f2.5.....	249.00
105f4 Macro.....	354.00
135f2.....	234.00
180f2.....	234.00
200f2.....	234.00
280f2.....	234.00

PC	Price
28f4.....	579.00
TC-200 AI.....	329.00
TC-300 AI.....	329.00
TC-11C.....	189.00
TC-21C.....	229.00
RE Movie B-1 Zoom.....	285.00
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SB-7E.....	46.00
SB-3E.....	46.00
SB-10.....	28.00
Nikkor III w/35f2.5.....	345.00
28f3.5 A.W.....	262.00
80f4.....	254.00
Case.....	27.00

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FE Body.....	229.00
50 f2.8 Veker.....	25.00
Nikon Bagel Bag.....	14.00
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WOW.....	14.00

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Latest.....	17.00
201.....	145.00
X67.....	199.00
XD11.....	295.00
200X.....	49.50
SBT 0012.....	175.00

MINOLTA FLASHES	Price
#28.....	29.95
#280.....	65.00

MC CELTIC LENSES	Price
28/2.8.....	78.00
35/2.8.....	54.00
100-200/5.6.....	126.00
135/3.5.....	49.95
Hi Matic F.....	73.00
Minolta 75 II.....	99.00
430E.....	46.95

MINOLTA POCKETS	Price
450 E.....	58.40
Auto Bellows Outfit.....	163.00
Auto Ext. Tube Set.....	57.00

SOUND CAMERAS	Price
XL 660-219.00.....	219.00
600 Minolta Projector.....	219.95
Minolta SD.....	99.00
Minolta Gadget Bag.....	14.95

MOVIE ACCESSORIES	Price
FM Wireless Receiver.....	29.00
Boom Mike.....	49.00
Zoom Mike.....	49.00

SPECIAL!	Price
MINOLTA XL-400.....	139.95

CANON USA

Body	Price
AET.....	295.00
ATI.....	159.00
A1 NEW.....	359.00
F1 NEW.....	389.00
TX.....	165.00

CANON FD SC LENSES	Price
15/2.8 SSC.....	286.00
17/1.8 SSC.....	269.00
20/2.8 SSC.....	159.00
24/1.4 SSC.....	725.00
28/2.8 SSC.....	150.00
35/2.8 SSC.....	132.00
50/1.8 SSC.....	475.00
55/1.8 SSC.....	525.00
85/1.8 SSC.....	150.00
100/2.8 SSC.....	169.00
135/2.8 SSC.....	169.00
180/2.8 SSC.....	275.00
200/2.8 SSC.....	275.00
280/2.8 SSC.....	275.00

CANON ACCESSORIES	Price
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Screen for 1.....	21.00
Motor Drive MF Set.....	399.00
Service 1500 w/2.8.....	219.00
Speed Finder.....	139.00
Angle Finder.....	42.00
Booster T Finder.....	156.00
Belows F.....	79.00
Flashcorder 0.8-95.....	26.00

OLYMPUS OM SYSTEM	Price
OM-1.....	224.00
OM-1 MD 1.1.....	224.00
OM-1 MD 1.2.....	339.00
Body.....	166.00
OM Winder.....	96.00

Viewfinder Screens	Price
Eyepiece or Hot Shoe.....	12.00
OM Compartment Case M.....	75.00
OM Compartment Case L.....	75.00

OM-2 Body	Price
OM-2 w/1.8 Lens.....	284.00
OM-2 w/1.8 Lens.....	338.00
OM 2.1.....	379.00
Motor Drive w/grip.....	409.00

OLYMPUS ZUIKO LENSES	Price
21/3.5.....	220.00
24/2.8.....	325.00
28/2.8.....	162.50
35/2.8.....	125.00
35/1.2.....	175.00
35/2.8.....	95.00
55/1.2.....	189.00
75-150/4 zoom.....	214.00
75/10 Zoom.....	325.00
80/250.....	419.00

OMEGA	Price
Omega B-600 Cond. Ent.....	79.00
Omega Concept SL.....	119.95
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Stabilized Power Supp.....	75.50
Omega D2V.....	379.00
C67XL.....	149.95
Omega SCA 100 Anal.....	119.00

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Beseler 67CX Enlarger.....	178.00
Beseler 67D Enlarger.....	218.00
Beseler 23 C11 Enlarger.....	194.00
Beseler 23CX1 Enlarger.....	224.00
23 C11 2 lens outfit.....	250.00
Dichro 67 Colorhead.....	119.00
Dual Dichro Colorhead for 23C.....	174.50
Std. Power Supp.....	75.50
Stab. Power Supply (67/23).....	74.50
Beseler 45 MCX.....	469.00
PM1A.....	119.00
PM2L.....	185.00
PM2M.....	267.00

MAMIYA	Price
37/4.5 Fisheye.....	895.00
50/4.5 C.....	588.00
65/4.5 C.....	540.00
90/3.8 C.....	370.00
127/3.8 C.....	399.00
140/4.5 C MACRO.....	512.00
150/4.5 Soft Focus.....	510.00
180/4.5 C.....	460.00
250/4.5.....	540.00
360/6.3.....	540.00
500/B.....	1100.00
Prism Finder.....	240.00
CDS Magn. hood.....	210.00
120/220 Backs.....	159.00
Bellow Lens Hood G.....	72.00

MAMIYA-SEKON LENSES	Price
35/1.3C.....	345.00
45/1.8C.....	260.00
55/1.8C.....	215.00
65mm f/2.5.....	198.00
80/1.9C.....	218.00
80/1.2C.....	162.00
110/2.8C.....	225.00
150/1.4C.....	234.00
210/4.0C.....	450.00
300/1.9C.....	450.00
500/1.5C.....	715.00
PD Prism Finder.....	250.00
PD Prism Finder S.....	195.00
W.L. Finder.....	48.00
Power Drive Grip.....	209.00
Auto Bellows.....	30.00
Deluxe Grip Holder.....	39.95
120 or 220 Inserts.....	39.00
2X Converter.....	109.00
AE Finder.....	299.00

C330F	Price
C-220 Body.....	119.00
C-330F Body.....	245.00
55mm f/4.5.....	245.00
65mm f/2.5.....	198.00
80mm f/2.8.....	129.00
105mm f/3.5D.....	179.00
135mm f/4.5.....	167.00
180mm f/4.5.....	229.00
250mm f/6.3.....	289.00
C35 Poro.....	47.95
C35 Poro.....	107.00
Paramander #3 w/ Panhead.....	102.00
Magnifying Hood.....	55.00
CDS Magnifying Hood.....	143.00
De Luxe Grip Holder.....	35.00
Pistol Grip II.....	40.00
Multi Angle Grip.....	104.00
Focusing Screens.....	22.00
1,2,3,4,5,6,7.....	49.95

KONICA	Price
C35 EFN.....	92.00
C-35 Compact with case.....	74.00
T4 Winder.....	79.50
NEW W/.....	1.7
TC.....	198
TC.....	236
TC.....	299
Special T3 Case.....	10.00

KONICA C35 AF	Price
NEW w/case.....	165.95
21/4.....	215.00
24/2.8.....	179.00
28/1.8.....	267.00
28/3.5.....	78.50
35/2.8.....	150.00
35/1.2.....	150.00
55/3.5 Auto.....	235.00
Macro.....	175.00
85/1.8.....	140.00
NEW FSI w/ Compact 1.8 Hex.....	379.00

MAMIYA PROFESSIONAL CAMERAS

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Body w/90C w/120 Insert	Price
MAMIYA-SEKON LENSES	

37/4.5 Fisheye	Price
50/4.5 C.....	588.00
65/4.5 C.....	540.00
90/3.8 C.....	370.00
127/3.8 C.....	399.00
140/4.5 C MACRO.....	512.00
150/4.5 Soft Focus.....	510.00
180/4.5 C.....	460.00
250/4.5.....	540.00
360/6.3.....	540.00
500/B.....	1100.00
Prism Finder.....	240.00
CDS Magn. hood.....	210.00
120/220 Backs.....	159.00
Bellow Lens Hood G.....	72.00

M45 Body w/120 Film INSERT	Price
645 1000S.....	389.00

MAMIYA-SEKON LENSES	Price
35/1.3C.....	345.00
45/1.8C.....	260.00
55/1.8C.....	215.00
65mm f/2.5.....	198.00
80/1.9C.....	218.00
80/1.2C.....	162.00
110/2.8C.....	225.00
150/1.4C.....	234.00
210/4.0C.....	450.00
300/1.9C.....	450.00
500/1.5C.....	715.00
PD Prism Finder.....	250.00
PD Prism Finder S.....	195.00
W.L. Finder.....	48.00
Power Drive Grip.....	209.00
Auto Bellows.....	30.00
Deluxe Grip Holder.....	39.95
120 or 220 Inserts.....	39.00
2X Converter.....	109.00
AE Finder.....	299.00

C330F	Price
C-220 Body.....	119.00
C-330F Body.....	245.00
55mm f/4.5.....	245.00
65mm f/2.5.....	198.00
80mm f/2.8.....	129.00
105mm f/3.5D.....	179.00
135mm f/4.5.....	167.00
180mm f/4.5.....	229.00
250mm f/6.3.....	289.00
C35 Poro.....	47.95
C35 Poro.....	107.00
Paramander #3 w/ Panhead.....	102.00
Magnifying Hood.....	55.00
CDS Magnifying Hood.....	143.00
De Luxe Grip Holder.....	35.00
Pistol Grip II.....	40.00
Multi Angle Grip.....	104.00
Focusing Screens.....	22.00
1,2,3,4,5,6,7.....	49.95

KONICA	Price
C35 EFN.....	92.00
C-35 Compact with case.....	74.00
T4 Winder.....	79.50
NEW W/.....	1.7
TC.....	198
TC.....	236
TC.....	299
Special T3 Case.....	10.00

KONICA C35 AF	Price
NEW w/case.....	165.95
21/4.....	215.00
24/2.8.....	179.00
28/1.8.....	267.00
28/3.5.....	78.50
35/2.8.....	150.00
35/1.2.....	150.00
55/3.5 Auto.....	235.00
Macro.....	175.00
85/1.8.....	140.00
NEW FSI w/ Compact 1.8 Hex.....	379.00

KONICA HEXANON LENSES	Price
21/4.....	215.00
24/2.8.....	179.00
28/1.8.....	267.00
28/3.5.....	78.50
35/2.8.....	150.00
35/1.2.....	150.00
55/3.5 Auto.....	235.00
Macro.....	175.00
85/1.8.....	140.00
NEW FSI w/ Compact 1.8 Hex.....	379.00

KONICA C35 AF	Price
NEW w/case.....	165.95



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Canon

Body	1/8	1/4
Canon AT1	\$159.95	\$224.95
Canon AE1	209.95	269.95
Canon AE1	WRITE	WRITE
Canon F1(N)	\$384.95	\$499.95
Canon AE1 w/ case	173.95	209.95
Canon AE or AT Winder	79.95	99.95
Canon Speedlite 155A	49.95	59.95
Canon Speedlite 199A	99.95	114.95
Canon Data Back A	69.95	For Black AE or AT add.

Canon Lenses

20mm f/2.8 SSC	191.95	100mm Macro 1:4 SC	259.95
24mm f/2.8 SSC	159.95	135mm f/2.8 SSC	99.95
28mm f/2.8 SSC	232.95	135mm f/2.5 SSC	156.95
28mm f/2.8 SC	134.95	200mm f/4 SSC	151.95
35mm f/2.8 SSC	177.95	200mm f/2.8 SSC	293.95
35mm f/3.5 SC	74.95	300mm f/5.6 SSC	245.95
50mm f/1.2 SSC N/C	189.95	28-50mm f/3.5 SSC	419.95
50mm f/3.5 Macro SSC	159.95	35-70mm f/2.8 SSC	419.95
w/ FD 25	157.95	80-200mm f/4.5 SC	369.95
85mm f/1.8 SSC	129.95	100-200mm f/5.6 SC	169.95
100mm f/2.8 SSC		85-100mm f/4.5	539.95

Nikon

Body	1/8	1/4
Nikon FM	239.95	322.95
Nikon FE	329.95	422.95
Nikon F2A	489.95	546.95
Nikon F2AS	614.95	688.95
For Black add	13.95	MD11 Drive FM/FE
NIKONS III	342.95	SB 10 Flash

Nikkor AI Lenses

18mm f/4 w/ case	\$499.95	PN11	\$ 66.95
20mm f/4	322.95	135 f/2	515.95
24mm f/2.8	239.95	135mm f/2.8	259.95
24mm f/2	346.50	135mm f/3.5	189.95
28mm f/2	265.95	180mm f/2.8	518.95
28mm f/2.8	265.95	200 f/4	258.95
28mm f/3.5	199.95	300 f/4.5	379.95
35mm f/2.8	166.95	500 f/1.8 mirror	469.95
35mm f/2	228.78	28-45mm f/4.5	532.95
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50mm f/1.2	249.95	43-85mm f/3.5	246.95
50mm f/1.2 NOCT	799.95	80-200mm f/4.5	569.95
55mm f/3.5 micro	199.95	50-300mm f/4.5	1205.90
PK13	31.95	MD-2 Drive	579.95
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105mm f/2.5	246.95	MB-1 Batt Pack	89.95
105mm f/4 micro	363.95	MB-2 Batt Pack	37.95

Minolta

Body	1/8	1/4
MINOLTA XD 11	299.95	369.95
MINOLTA XG 7	199.95	264.95
MINOLTA SRT 201	159.95	219.95
Minolta SRT 200 w/ f2	179.95	Minolta 110 SLR
XD/XG Winder	79.95	Hi-Matic TSLI
X200 Flash (XD/XG)	49.95	Hi-Matic S

MC Lens Specials

300mm F4.5 MC	186.50	100mm 3.5 MC	207.95
100mm 2.5 MC	107.95	(Macro)	
35mm 1.8 MC	119.98	85mm 1.8 MC	132.50

Rokkor X Lenses

24mm f/2.8	153.95	300mm f/4.5	249.95
28mm f/2.8	125.95	50mm f/1.3.5 Macro	149.95
28mm f/2	233.95	100mm f/3.5 Macro	262.95
35mm f/2.8	79.95	24-50mm f/4	339.95
50mm f/1.2	164.95	35-70mm f/3.5	239.95
135mm f/3.5	79.95	50-135mm f/3.5	239.95
135mm f/2.8	116.95	75-200mm f/4.5	377.95
200mm f/4	129.95	100-200mm f/8	554.95
300mm f/5.6	199.95	500mm f/8 Mirror	304.95

Celtic Lenses

28mm f/2.8	77.95	50mm f/1.3.5 Macro	97.95
135mm f/3.5	57.95	135mm f/2.8	137.95

PENTAX

Body	1/8	1/4
Pentax ME	189.95	\$14.00
Pentax MX	189.95	\$14.00
Pentax K1000 w/ f2	169.95	MX or ME Winder

SMC M Lenses

28mm f/2.8	139.95	28 f/3.5	84.95
35mm f/2	169.95	35mm f/2.8	109.95
50 f/4.0 Macro	129.95	85 f/2.0	182.95
100 f/4.0 Macro	169.95	100mm f/2.8	125.95
135 f/3.5	89.95	150mm f/3.5	122.95
200mm f/4	139.95	200 f/2.5	309.95
45-125mm f/4	292.95	80-200mm f/4	429.95

Konica

Body	1/8	1/4
Konica TC	136.95	199.95
Konica T4	194.95	259.95
Konica C35 EFN	99.95	Konica C35 Auto Focus
Auto Winder T4	82.95	

Hexanon Lenses

24mm f/2.8	186.95	135mm f/2.5	142.95
28mm f/1.8	274.95	135mm f/3.5	72.95
28mm f/3.5	82.95	200mm f/4	107.95
35mm f/2.8	163.95	300mm f/4.5	247.95
57mm f/1.2	119.95	45-100mm f/3.4	419.95
85mm f/1.8	164.95	65-135mm f/4	214.95
100mm f/2.8	137.95	80-200mm f/4 Compact	359.95
		55mm f/3.5 Macro	173.95

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(2 YR. U.S.A. Warranty Only)

Body	1/8	1/4
Olympus OM1 MD	176.95	159.95
Olympus OM2 MD	282.95	16.95
Olympus Winder	99.95	Olympus 310 Flash

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28mm f/2.8	169.95	135mm f/3.5	118.95
28mm f/2	299.95	180mm f/2.8	389.95
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YASHICA

Body	1/8	1/4
FX2	109.95	159.95
FR	159.95	159.95
FR II	149.95	159.95
FR II	189.95	238.95
Case	16.95	Winder

Yashica Lenses

24mm f/2 BML	122.95	200mm f/4 ML	136.95
28mm f/2.8 BML	109.95	55mm f/4ML Macro	124.95
35mm f/2.8 BML	89.95	70-210mm f/4 DSB	219.95
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135mm f/2.8 ML	109.95	70-150mm f/3.5 YUSN/C	119.95
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135mm f/2.8 YUSN/C	62.95	Yashica T24 G	129.95

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New Soligor Lenses

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135mm f/2.8	82.50	100-300mm f/5.5	164.95
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SA 90	2.99		
Sony Ferriochrome C-90	3.49		

THE CAMERA COLLECTOR

Continued from previous page

One can but speculate on the level of photographic performance this cleverly designed camera is capable of delivering with fine optics, extremely rigid, hand-holdable camera body, and a better than average film holder with automatic film stop and wind-lever advance. When you consider these things and factor in its extreme rarity, the asking price of \$700 with both superb lenses seems reasonable indeed.



Modular magic: Lens units slide into groove on front, film holder snaps onto back.

Many thanks to Ken Hansen Photographic, Inc. of New York for supplying the quartet of wide wonders pictured in this column.—THE END

BEHIND THE SCENES

Continued from page 12

angle 90mm f/3.5 lens which focuses to 1 m and a Seiko No. 0 interlens leaf shutter with speeds of 1-1/500 sec. plus B. However, its most fascinating feature by far is what Fuji calls a "shutter shot counter" located in the camera's base, which advances one digit for every ten times the shutter's fired. What's this gizmo for, you ask? Well, when the counter reads 999 you've taken 9,990 shots (not counting multiple exposures or practice shooting) so you know it's time for a shutter overhaul. Nice, but what if some unscrupulous pro turns back his Fuji's "mileage" before selling it to an unsuspecting amateur?

Fuji breaks the ASA 400 barrier!

According to Japanese sources, Fuji may soon be marketing two new E-6 compatible transparency films originally designed for 16mm TV filming. First is Fujicolor RT500, which is rated at ASA 500 but may be push processed to ASA 1000 "without damaging its excellent picture quality." Normal processing time in Ektachrome-type chemicals has been halved compared to existing Fuji RD films.

Then there's Fujicolor Reversal Film RT125 with a speed of ASA 125 and no pushing option mentioned. Development of a third transparency film, Fujichrome RT balanced for tungsten illumination, has already been completed and is scheduled to be marketed in Japan in 35 mm.—THE END

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85-210/4.5 Macro Zm... 179.95
80-250 Macro Zm... 264.95

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840H 177.50 850H 189.75
850H Custom... 209.50
For Zoom Lens Add... 20.00
14 Slide Tray... 4.75
Stack Loader

THE WELL TRAVELED CAMERA

Continued from page 34

Tortola if you look for it). Smuggler's Cove isn't so much a hotel as an experience with two wonderful hosts, Bob and Nell Denniston. Living in distinctly family style with guests and friends wandering in and out of the kitchen making themselves drinks, ordering hamburgers, inquiring what's for dinner. Don't be surprised if you get handed the key to the kitchen if you wish to get up early, so you can make your own breakfast. If the phone rings, there may not be anyone around to answer it. We got really proficient with "Good morning, Smuggler's Cove." Who else but Bob Denniston would own a four-door Lincoln Continental convertible with such roads—and a 1923 Rolls Royce 20 HP Windovers Limousine in very good running order. (Can you imagine climbing a 45° hill in that? We did it!)



Up by degrees: Smuggler's Cove host Bob Denniston coaxes 20 HP Windovers Rolls-Royce limo up his precipitous home driveway while I lay in wait with Olympus OM-2, 70-150mm f/3.8 Vivitar, Ektachrome 64 film. Exposure: 1/250 sec. at f/8.

Smuggler's Cove is one of the most spectacular beaches in the Caribbean, complete with a lovely snorkeling reef only a few feet off the beach.

Each morning over breakfast Bob would quip "another perfect day in Paradise," and he was always right. Year-round temperatures are 75° to 85° F and rainfall is paltry. Since it really matters very little when you go, you can take advantage of the traditional "summer" vs. "winter" rates. Summer season goes from April 16 through Dec. 15, when most rates are about half the winter season (Smuggler's Cove: \$28-\$33 double; \$23 to \$28 single per day).

At the other end of the spectrum from Smuggler's Cove are some less oddball resorts. Recommended are beautifully-laid-out Prospect Reef and Treasure Island. There's very good food, a nice beach (but no snorkeling reef) at very reasonably priced Long Bay Hotel. To get the latest rates, more information on the British Virgin Islands, suggestions in getting there, write John Scott Fones, Director, British Virgin Islands Information Office, 515 Madison Ave., New York, NY 10022 (212-371-6759).

Continued on next page

FEBRUARY 1979

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28mm 1:2.8	119.79
35mm 1:2.8	119.79
50mm 1:2.8	119.79
75mm 1:2.8	119.79
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300mm 1:2.8	119.79
400mm 1:2.8	119.79
500mm 1:2.8	119.79
600mm 1:2.8	119.79
800mm 1:2.8	119.79
1000mm 1:2.8	119.79
1200mm 1:2.8	119.79
1500mm 1:2.8	119.79
2000mm 1:2.8	119.79
2500mm 1:2.8	119.79
3000mm 1:2.8	119.79
3500mm 1:2.8	119.79
4000mm 1:2.8	119.79
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OLYMPUS PEARLCORDER S.M. MICROCASE T TAPE RECORDER

THE WELL TRAVELED CAMERA

Continued from previous page



Carnival in August? Yup, Tortola's highly colorful, week-long celebration is in an off-season, low cost month. 70-150mm f/3.8 Vivitar zoom, f/11, 1/125th sec. on Olympus OM-2. Original on Ektachrome 64.

By the way, when making reservations with any of the small hotels (like Smuggler's Cove), it's better to phone them direct than to write or telegraph. Some don't get around to answering their mail for months—if then. That's "paradise."

All the fun and games aren't above water. The waters around Tortola abound with fabulous coral gardens and glorious tropical fish—they haven't all been eaten up! Perhaps the most prestigious underwater site (and sight) is the wreck of the *Rhone*, a Royal Mail ship which went down in a storm after hitting the reefs in 1867. It's magnificently encrusted with brilliant growths and is constantly patrolled by an ever-changing parade of good-sized parrot fish, angels of all sorts, queen triggers, mackerel,



Angel on the Rhone: Gray angelfish is fearless and curious at 40 ft. underwater near wreck of *Rhone*. Data: Nikon F, 55mm f/3.5 Micro-Nikkor, Ektachrome 200, f/16 with Vivitar 295 flash, all in Ikelight housings.

snappers and a giant 175-lb. jewfish who may or may not keep you company the day you visit. You can snorkel over the reef and enjoy looking at the wreck, but the real way to see it is by scuba. Perhaps the best, most congenial, careful, well organized and well informed dive guide and instructor I've ever been with is George Marler of the B.V.I. Aquatic Centers (headquartered at Prospect Reef) who will arrange your trip to the Rhone or to the many other fabulous reef spots. He's also a great scuba instructor, and Tortola is a splendid place to start if you've had that itch and haven't yet scratched it. If you don't

bring your own equipment, George can rent you everything including a Nikons.

What to take with you in the way of photo equipment? I had a 28mm lens for my 35mm SLR and found I was always borrowing my wife's 35mm. The 35mm seems a better wide-angle choice. A normal lens never seems here or there for me, but I did make excellent use of a 70 to 150mm f/3.8 zoom. The close-focusing capabilities allowed me to make close-ups of the flowers and some fascinating beetles I came across one day on a path at Prospect Reef. You really won't need anything much longer than 135 or 150mm. Those focal lengths will be fine for photographing the Tortolans. (Yes, they do hide if they know you are going to photograph them. But if you shoot quickly and with assuredness, you will not have much difficulty.)



Fish in a trunk: Expert divermaster George Marler held trunkfish, and let go just as I snapped with Nikon F, 55mm f/3.5 Micro-Nikkor at f/16, 200 Ektachrome, Vivitar 295 flash in Ikelight housing. Depth was 35 feet.

Film? Color naturally. You won't need much fast film either. My wife had Kodachrome 25 in her Minolta XE-7 and couldn't believe the 1/125 sec. at f/8 exposures she was making. It is very, very bright—even in open shade. But I'd compromise and take some ASA 64-100 films for deep shade when you want maximum depth of field. A polarizing filter is a godsend when photographing the seascapes. It deepens the sky and makes the reefs below water really stand out. Bring all the film you need. Film bought in stores on Tortola is liable to be expensive and slightly cooked.

To find ideal spots for photographing, rent one of those crazy VW cars or a Land Rover take the rough roads into the countryside. There's a nifty high ridge road running all the way down the spine of the island and some lovely winding roads leading up to it.

Tortola isn't for everyone. If you are accustomed to impressing waiters with your knowledge of fine wines or want to display your wife's latest fashions to the envy of all, Tortola isn't your dish. Nobody will give you a second glance, if they give a first. But if you like exploring and photographing old forts, Caribbean islanders, their homes and islands as they really are, you might just be right for Tortola and Tortola might just be right for you.—HERBERT KEPPLER

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Roller 100 23	113.79	300	20.79
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Roller 100 88	113.79	300	20.79
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CORRECTION

This is to inform the readers of this publication that advertisements for the Yashica FR camera in one or more prior issues in 1977 omitted the following notice:

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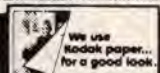
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SEEING PICTURES

Continued from page 20

rary photography?"—were, unfortunately, never raised.

Other panelists presented similarly thought-provoking opinions. Andy Grundberg commented on the shortcomings of the organizing concept of the show around the axis of "mirrors and windows," suggesting that alternative axes might have proved more useful in identifying major trends. (These ideas and others were explored in Grundberg's major review of the exhibition in "Currents: American Photography Today," in MODERN's Jan. issue, page 114.)

Gene Thornton took a provocative stance when he identified the basic question about the show as "Are these pictures good?" His answer, he said, is "No." On the other hand, Will Faller observed that "we are living through a banal time so the fact that Szarkowski has picked some banal things for the show is correct."

Each of these opening positions, it seems to me, might have been explored and the resulting dialectic have provided the basis for further development of questions which must be formulated and resolved if photography is to be taken seriously in the world of art.

A verbal free-for-all

What happened instead is that the moderator recognized questions and comments from the audience, and the nature of these questions and comments (with a few exceptions) had little to do with the basic issues opened up by the panel. If we can judge the composition of the audience from those who spoke, a large number were photographers and, apparently, photographers who felt that their particular area of photographic concern was not represented in "Mirrors and Windows." And—they were angry.

"There has been a sin of omission," one man said. "The exhibition left out photojournalism and documentary photography." (This accusation, by the way, is not entirely accurate since works by Danny Lyon and Jerome Leibling both of whom work in these genres, were included.)

"The show reports a kind of emasculation of the photographer as an artist," this speaker continued, favoring the academician and "ignoring the photographer who is out in the world."

One of the longest audience commentaries, and one with which much of the audience seemed to agree, was presented by a well-known photographer concerned with social issues. He stated that the show has "nothing to do with people as I know them." It had to do, he stated, with neurosis and psychosis. In a comment I found particularly irrelevant to the discussion, he observed that he didn't

Continued on page 176

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lateral movement, rise or fall are provided for the back as in most field cameras. But assiduous use of swings and tilts should take care of this.

The top of the front and rear standards contains an accessory shoe intended, I assume, for an accessory spirit level. There are none built in. I have a thing about knowing that my verticals are vertical and that my entire camera is level even when there's nothing quite level in the subject area. Two threaded holes on the front standard accept the accessory Toyo compendium lens hood.

Bag bellows?

The bellows, by the way, can be quickly interchanged by means of the same kind of slide locks used on the lensboard. But the question is "why?". Why change the bellows when the standard bellows compacts to 3 in.? No bag bellows is really needed. I guess Toyo just thought that when you use a wide-field wide-angle and still want maximum front rise (as is so often required for architectural work), a bag bellows should be useful. And I suppose they may be right, at that.

Holding it steady

The Toyo 810M can be classified as one of the best 8x10 field cameras you can buy. It is considerably more rigid than its wooden flat bed counterparts. And it is a lot tougher, albeit heavier.

In the few months that I used the camera, I quickly found that it takes a good solid tripod, a Quick-Set Sampson or its equivalent. Anything less might prove too shaky.

The 810M gives the feeling of being able to stand up in a windstorm and still hold alignment. It's no flapping-in-the-breeze featherweight—yet it folds flat for easy transportation. This is the first 8x10 I've seen that has retained the rigidity of a studio monorail and yet still be honestly termed a compact field camera.

In operation, it's totally guileless. Everything is as it seems, and operation very quickly becomes second nature. There are no tricks, no pitfalls.

The price is \$1,495.00, including one lens board. If you want technical specification sheets and accessory information, write Bob Otis at Omega Division, Berkeley Marketing Co., 25-20 Brooklyn-Queens Expy., Woodside, NY 11377.

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COLOR IN YOUR DARKROOM

Continued from page 14

surprise to you, but here's something that may. The E-6 dupe film also has a 9 rating. This simply means that straight out of the box an E-6 product matches the fine grain of Kodachrome. In fact the E-6 dupe film is finer grained than K-64!

When it comes to camera films, Kodachrome still excels but not by a whole heck of a lot. This is evidenced by the fact that Kodachrome 64 has an RMS rating of 10 whereas Ektachrome 50 Tungsten is rated at 11. Right behind that is Ektachrome ER (64 Daylight) which is rated at 12.

When it comes to resolution, the differences between the two product lines are even narrower. At a test object contrast of 1.6:1 both the two Kodachromes and E-6 64 Daylight, as well as the dupe film, can resolve 50 lines per millimeter. At a test object contrast of 1000:1, the two E-6 products can resolve 125 lines per millimeter compared to only 100 lines per millimeter for Kodachrome. These are impressive figures for a new product when compared to one that has had over forty years of refinements.

What should be kept in mind is that this is only step one for E-6. It almost boggles the mind to think about what the engineers and researchers might come up with in the next few years. This doesn't mean just Kodak. Other companies, such as Fuji, have demonstrated high degrees of emulsion technology.

There are still other problems that beset Kodachrome. One of the constituents of K-14 bleach is Sodium Ferrocyanide. This chemical is not very biodegradable. In the case of E-6, Kodak opted for Ethylenediaminetetraacetic acid (EDTA), which is far more biodegradable. It's only a matter of time until something has to be done about the K-14 bleach.

Duping advantages

When making dupes from various types of Kodachrome originals, problems are frequently encountered in the infra-red region. This doesn't happen when duping Ektachrome since all of E-6 films have the same dye sets. Different filtration has to be used when printing Kodachrome slides onto materials such as Cibachrome and Ektachrome papers. Again E-6 films beat out Kodachrome—they'll print with the same filtration.

Be assured that Kodachrome won't disappear next month or next year for that matter. Yet based on all of the facts we have presented here we believe that its days are numbered. No matter what the final outcome is for Kodachrome, it still is and will always be, one of the greatest color films ever. That being the case we sure look forward to its successor—it will have a tough act to follow.

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Kodak
Ektachrome **400**
FILM FOR COLOR SLIDES

36 EXPOSURES
EL 135-36



180-mm lens, 1/60 sec., f/2.8. (pushed to ASA 800)

85-mm lens, 1/60 sec., f/2.



180-mm lens, 1/1000 sec., f/4.



400-mm lens, 1/1000 sec., f/8.

Kodak
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FAST COLOR FILM

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